

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **TWELFTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 250-252

FLATLINE,
IN THE FOREST OF THE NIGHT
AND DARK WATER/DEATH IN HEAVEN





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FLATLINE

IN THE FOREST OF THE NIGHT

DARK WATER / DEATH IN HEAVEN

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THE COMPLETE HISTORY

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Welcome

Making *Doctor Who* can be hard work and time-consuming. For the principal cast of the actors playing the Doctor and the companions, it is often a six-days-a-week job, and long days at that.

The production team responsible for the relaunch of *Doctor Who* in 2005 quickly realised that one way to alleviate the pressure on the cast and crew was to have an episode that mostly featured characters other than the Doctor and his companion. Such a 'Doctor-lite' episode could then be produced alongside the other episodes, buying more time in the production schedule for each series.

The first Doctor-lite episode was *Love & Monsters* [2006 – see Volume 53] which followed Elton Pope, played by Marc Warren, in his efforts to discover more about the Doctor. The Tenth Doctor and Rose make a brief appearance, but Elton is the star of the episode.

The following series gave us *Blink* [2007 – see Volume 56] which introduced the Weeping Angels to the series, and is one of the most popular *Doctor Who* episodes ever

– somewhat ironic, given that the Doctor is hardly in it. In his place is Sally Sparrow as the main protagonist, played by Carey Mulligan.

The 2008 series handled the Doctor-lite concept a little differently by having an episode – *Midnight* [2008 – see Volume 59] – which focused on the Doctor while leaving companion Donna out of it, followed by *Turn Left* [2008 – see Volume 59] which reversed the idea and focused on Donna. Both episodes were shot simultaneously.

During the Matt Smith era, *The Lodger* [2010 – see Volume 65] was very much Doctor-centric. *The Girl Who Waited* and *Closing Time* [both 2011 – see Volume 69] were produced back-to-back, with the Doctor having more-or-less confined to the TARDIS in the former, and Amy and Rory making only a cameo appearance in the latter.

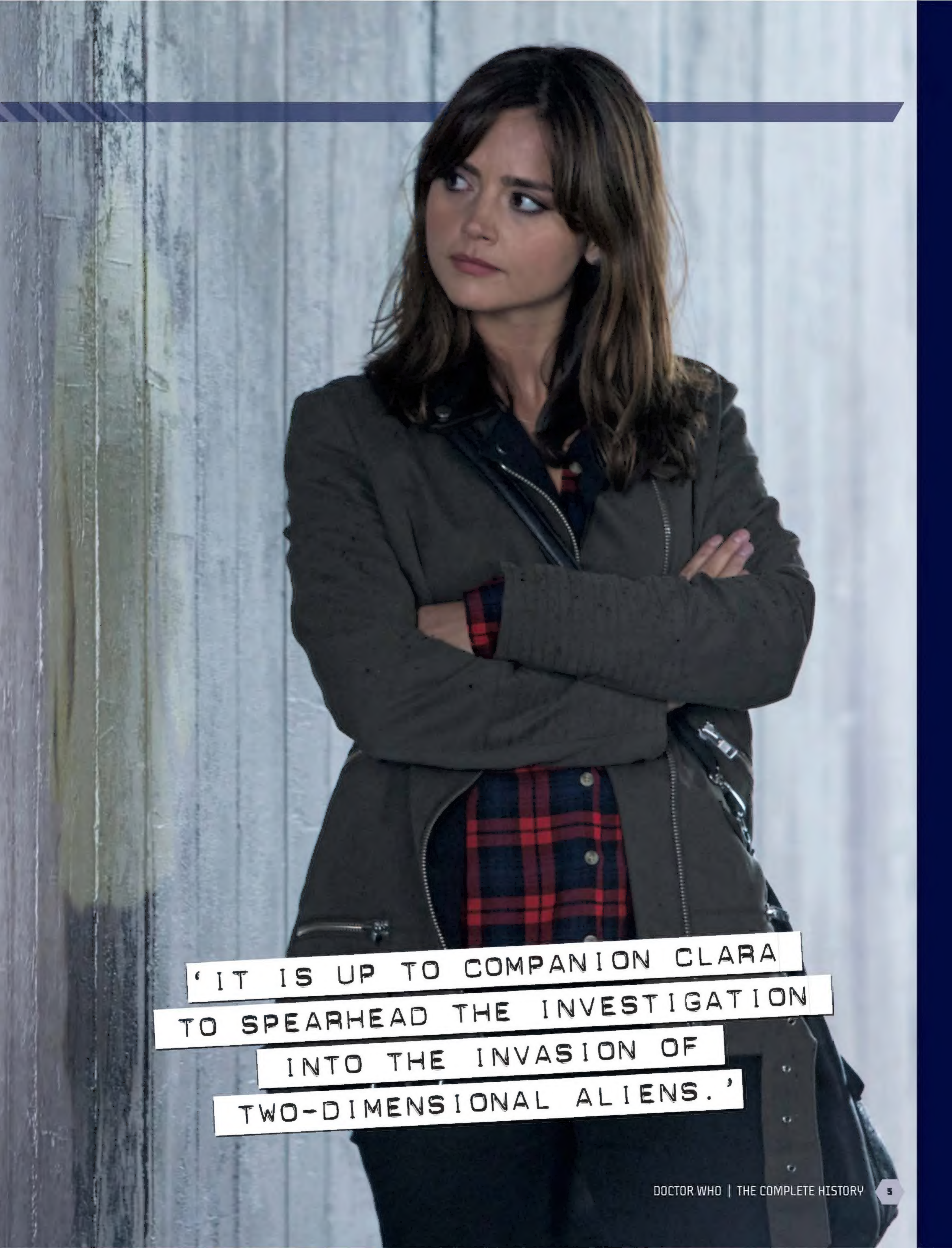
Peter Capaldi's Twelfth Doctor was also trapped in the TARDIS, which is shrinking, in *Flatline* [2014 – see page 6]. It's up to companion Clara to investigate.

Looking at the series as a whole, the very first Doctor-lite story was actually *Mission to the Unknown* [1965 – see Volume 6]. This prologue to the epic, 12-part *The Daleks' Master Plan* [1965/6 – see Volume 6] not only didn't include the Doctor or his companions at all, but they weren't even mentioned. The lead character for this story was Space Security Agent Marc Cory, played by Edward de Souza. *Mission to the Unknown* did however feature the Daleks, making it irrefutably *Doctor Who*, even without the Doctor.

John Ainsworth – Editor

Below:
Elton Pope is
under pressure
in *Love &
Monsters*.





'IT IS UP TO COMPANION CLARA
TO SPEARHEAD THE INVESTIGATION
INTO THE INVASION OF
TWO-DIMENSIONAL ALIENS.'



FLATLINE

► STORY 250

When the Doctor becomes trapped in a shrinking TARDIS, Clara is left alone to confront an alien menace from another dimension.



Introduction

One of the challenges that often faces writers is coming up with an original idea. Thinking of an exciting new proposition was certainly one of executive producer Steven Moffat's requirements when looking for scripts for *Doctor Who*. Over 800 episodes in, this can be tricky – especially when it comes to creating a new type of monster for the series. Jamie Mathieson's first script for the series – *Mummy on the Orient Express* [2014 – see Volume 78] – gave us the Foretold, a murderous mummified soldier – taking advantage of the fact that although there had been mummies in *Doctor Who* before, no one had quite given them the full horror movie treatment.

Even back in the 1970s, script editor Terrance Dicks insisted that for a *Doctor Who* story you needed a strong, original idea, but he cheekily conceded that it didn't have to be *your* own strong, original idea. When it came to *Flatline*, Mathieson invented a dazzlingly innovative threat – monsters that originate from another reality that only has two dimensions. The

Doctor names them the Boneless. But while Mathieson may have found a good original idea, like the Mummy it wasn't totally without precedent.


Back in 2006, *Fear Her* [see Volume 53] introduced a two-dimensional lifeform. In *Flatline*'s pre-credits teaser, the camera tracked along a wall revealing a man who'd become trapped in the paintwork. In *Fear Her*, we zoomed in on a child's drawing which, as the titles crashed in, inexplicably came to life. This illustrates that regardless of any clever concepts you might have, the important thing is what you do with them. The Boneless caught viewers' imaginations more than the scribble monster that menaced *Fear Her*'s Chloe Webber.

Another novel idea that Mathieson landed on when writing *Flatline* was the arresting image of a shrinking TARDIS – unaware that this had certainly happened a number of times before. The Doctor's ship was reduced to little more than an inch high in *Planet of Giants* [1964 – see Volume 3]. It was miniaturised again in *Carnival of Monsters* [1973 – see Volume 19]. In *Logopolis* [1981 – see Volume 33] there were scenes very much like those in *Flatline*, where the TARDIS shrank with the Doctor inside.

Trapping the Doctor in this way is a device to allow his companion to take the lead in the story. Clara quite enjoyed this experience and revisited the idea in *Death in Heaven* [2014 – see page 112], her face even replacing the Doctor's in the opening titles. It's possible that adopting the Doctor's role is what led her to the kind of reckless behaviour that would have tragic consequence in the following series... ■

Below:
Chloe Webber
could trap
people in
her drawings
in 2006's
Fear Her.





'TRAPPING THE DOCTOR
IS A DEVICE TO ALLOW
HIS COMPANION TO TAKE
THE LEAD IN THE STORY.'

STORY

In a flat in Bristol, a man calls the police – but then something attacks him and he is turned into an elongated smear on the wall! [1]

The TARDIS materialises in some wasteground. The Doctor and Clara emerge, to find it is about half its normal size! [2]

Nearby, a man called Fenton is supervising a group on community service, painting over graffiti. Clara approaches and speaks to a youth called Rigsy, who explains that the mural in the underpass is of people who have gone missing. [3]

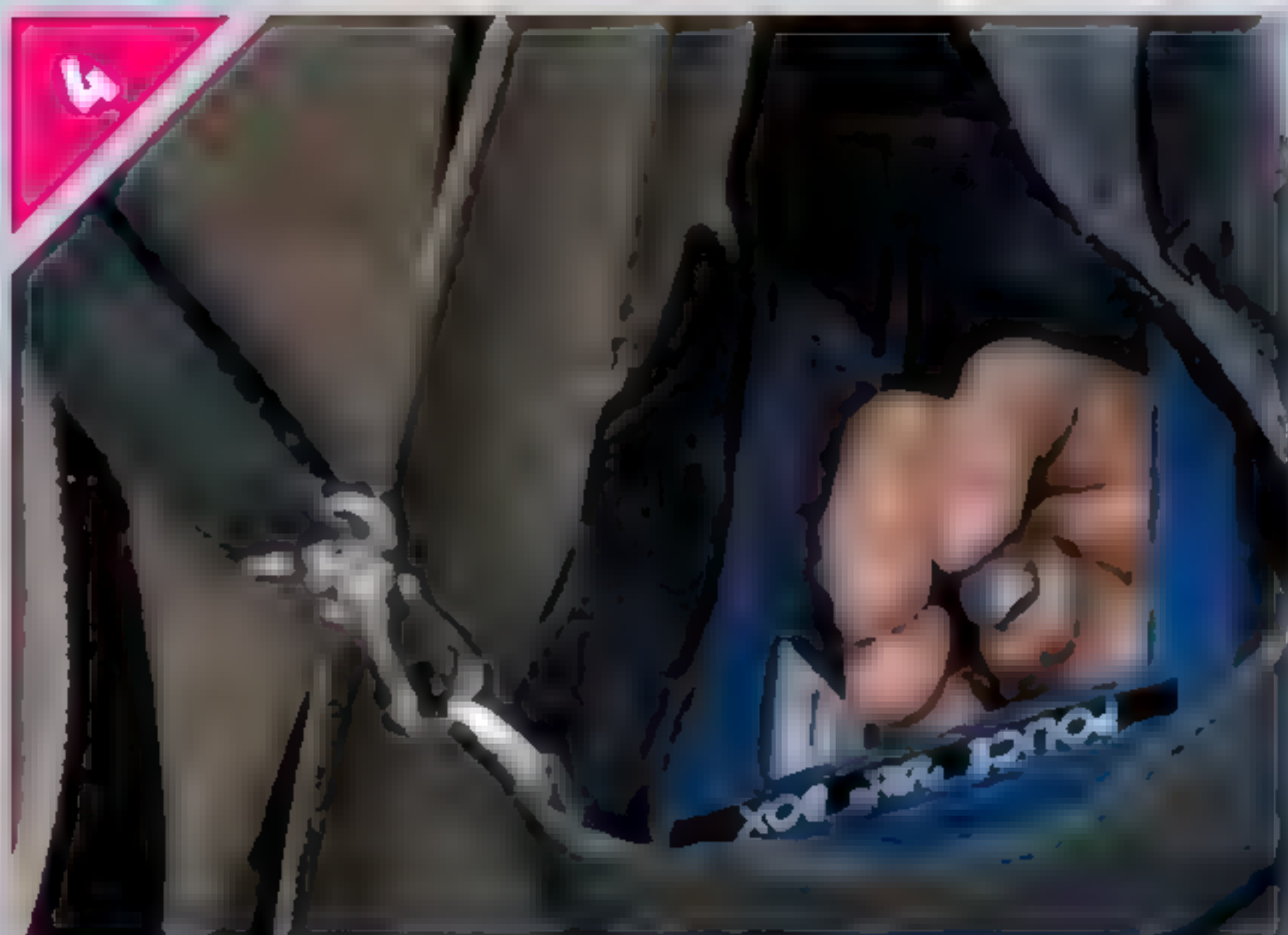
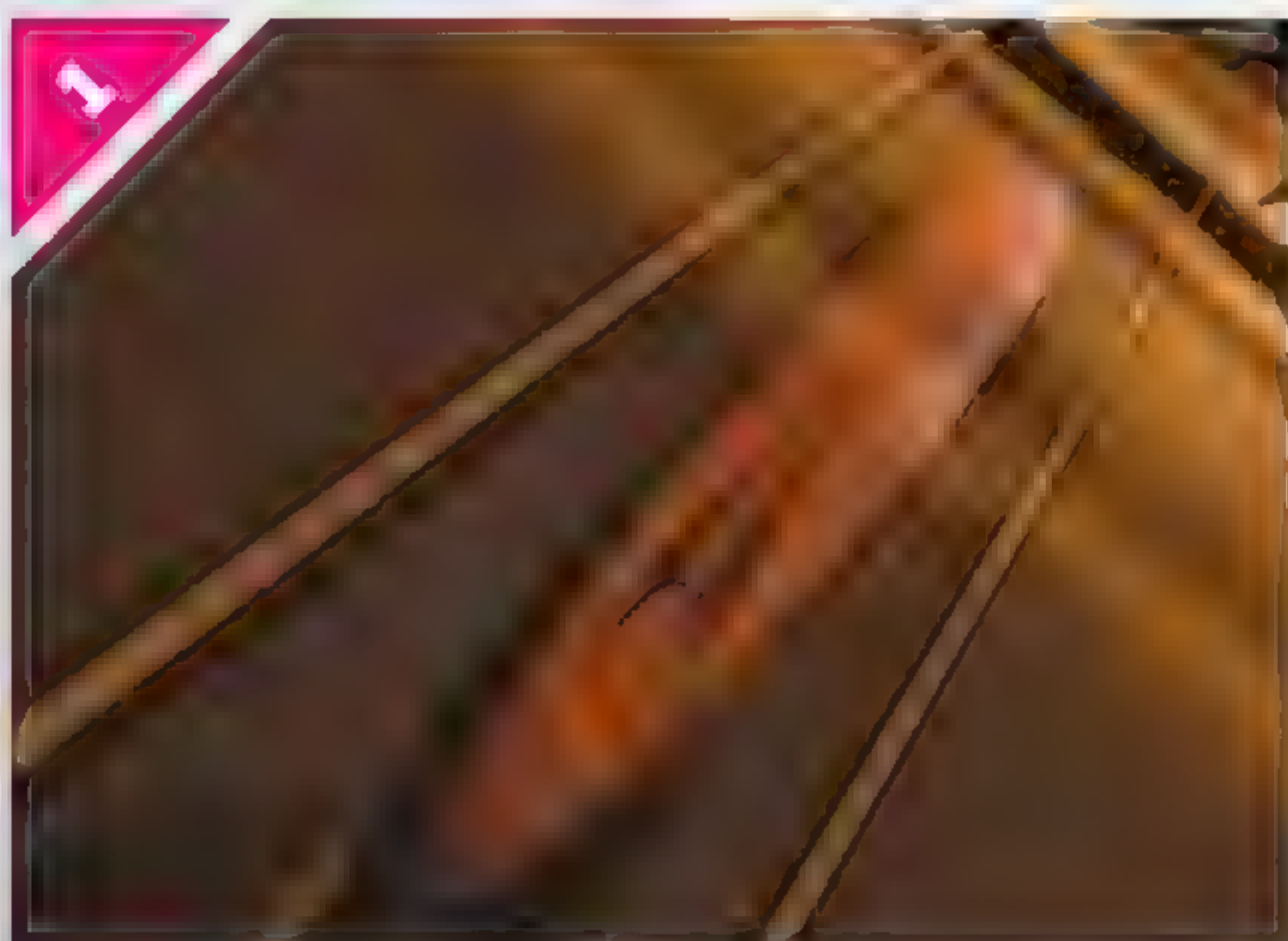
Clara returns to find the TARDIS has shrunk to the size of a toy. The Doctor explains that something is leeching the external dimensions. He tells her to put the TARDIS in her bag and gives her a device enabling him to speak to her and see what she sees. [4]

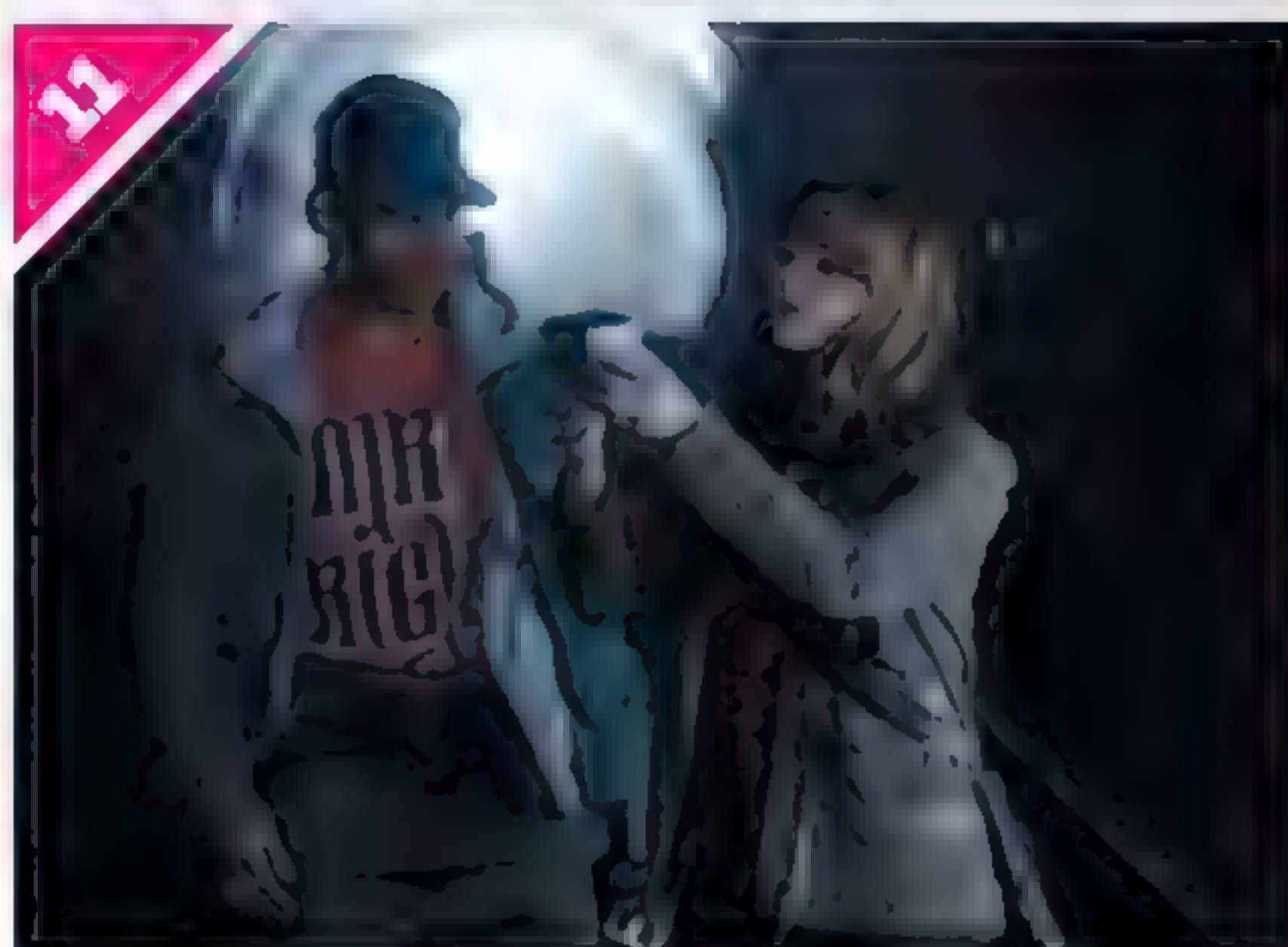
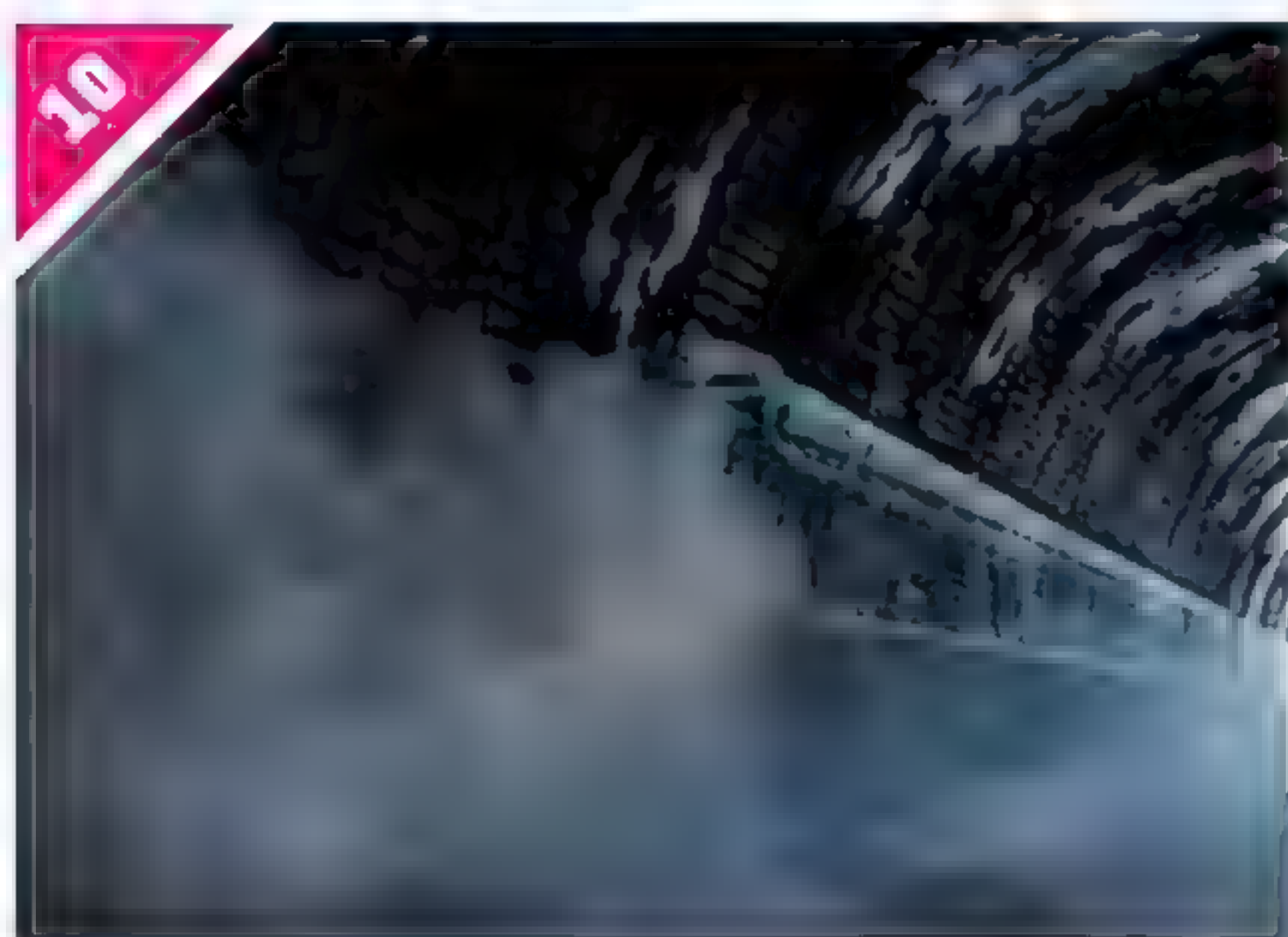
Clara returns to the mural and recruits Rigsy as “local knowledge”. They go to the flat of the first person to go missing. Clara tells the policeman at the site, PC Forrest, that they are from MI5.

Forrest goes into another room and screams. Clara and Rigsy rush in to find a mural of a human nervous system – what’s left of Forrest. Something is dissecting people! [5]

The same creature starts flattening the furniture. Danny calls Clara just as she and Rigsy escape by climbing into a hanging seat and swinging out of the window.

The Doctor reasons they are dealing with beings from a universe of only two dimensions. Clara and Rigsy return to the underpass to find the group painting over the mural – just as the Doctor realises the mural *is* the missing people! One of the group, Stan, is sucked into the wall, then the figures slide off the wall and chase the group into a train shed. [6]





The Doctor wonders if the creatures are trying to communicate and uses the shed's loudspeakers to broadcast the number pi. The creatures reply with the number that was on Stan's jacket and kill another member of the group. [7]

Clara, Rigsy, Fenton and the remaining member of the group, Al, flee into an underground railway tunnel. They come to a flattened door, so the Doctor builds Clara a gizmo to restore three dimensions – a “Toodis”. The creatures approach, and grab Al in a giant hand. The Doctor realises they are now becoming three-dimensional. [8]

Clara de-flattens the door and escapes through it with Rigsy and Fenton, then flattens it again behind her. The creatures restore it and continue their pursuit.

Reaching for the Toodis, Fenton knocks the TARDIS out of Clara's bag and it lands in the path of an oncoming train! Clara tells the Doctor to move

it, *Addams Family*-style, and the Doctor hand-walks the TARDIS to safety. [9]

Another train approaches, which Clara brings to a halt. She has an idea to use it to ram the creatures – and Rigsy leaps into the cab and sets it moving. Clara uses a hairband to fix the Dead Man's Handle and they leap outside – but the creatures simply flatten the train. [10]

Clara finds the TARDIS, which is now a small cube. [11] She has an idea; she places the TARDIS on a ledge, behind a poster which Rigsy has painted to look like a door. The creatures attempt to ‘restore’ the door, and the TARDIS absorbs the energy and is restored to its normal dimensions!

The Doctor emerges to face the creatures, which he names “the Boneless”, and then sends them back to their own dimension. [12]

Later, the Doctor and Clara say farewell to the train driver Bill, Fenton and Rigsy, and the Doctor congratulates Clara on being “an exceptional Doctor”.

Pre-production

“Walls normally protect you in *Doctor Who*,” observed executive producer Steven Moffat on *Doctor Who Extra*, “Here, the walls house the villains.”

Writer Jamie Mathieson first attempted to write for *Doctor Who* in 2004; he had watched and enjoyed *Doctor Who* since his childhood in the 1970s when he recalled being captivated by *Terror of the Zygons* [1975 – see Volume 23], and had also enjoyed watching similar science-fiction series like BBC1’s space opera *Blake’s 7*. Following a degree course in fine arts at Loughborough College he had taken on a variety of agency posts and worked as a postman, while aiming to make a career out of being a stand-up comedian. Having established himself on the comedy circuit, he started to write scripts ‘on spec’ while touring, and in 2004 met with Julie Gardner to discuss one of his submissions, a science-fiction thriller. Gardner had been appointed as an executive producer responsible for

reviving *Doctor Who*, and at this point said that she and her colleague Russell T Davies had all the writers they needed for the show’s first year, but that he might be considered should the series continue.

Instead, in 2006, Mathieson wrote the screenplay of a science-fiction comedy movie, *Frequently Asked Questions About Time Travel* which was made as a BBC Films co-production with HBO. He then met Toby Whithouse who had written for *Doctor Who* but had also created the BBC Three supernatural series *Being Human*, which made its full début in 2009 following a pilot screened in 2008. In 2009, Mathieson became one of the writers on *Being Human* and also contributed to its online spin-off: *Becoming Human*.

Conceptual ideas

In 2010, Mathieson managed to secure a meeting with Steven Moffat who, by this time, had taken over as *Doctor Who*’s lead writer. Mathieson pitched some ideas, but Moffat kept asking in each case: “What’s the monster?” Although Moffat liked some of the ideas which Mathieson suggested, he did not follow up on any of them at this time; the writer later realised that his concepts had not translated into a threat for the Doctor which younger viewers would find engaging. ‘I’d pitched a lovely conceptual idea with no monster to fight,’ noted Mathieson on his blog.

By 2013, Mathieson had written an episode of *Dirk Gently*, a series based on the novels of former *Doctor Who* script editor Douglas Adams which had been made in

Below:

Clara enjoys the thrill of an adventure in Bristol.



POLICE PUBLIC CALL BOX

POLICE PUBLIC CALL BOX

'THE TARDIS MATERIALISED NEXT
TO A DERELICT TRAIN TUNNEL...
IN A DIMINISHED STATE.'

Connections: A lack of imagination

> Fenton is immune to the Doctor's psychic paper first seen in *The End of the World* [2005 – see Volume 48]. Rajesh and other Torchwood personnel had basic psychic training which made them see the paper as blank in *Army of Ghosts/Doomsday* [2006 – see Volume 53], William Shakespeare had seen the paper as blank in *The Shakespeare Code* [2007 – see Volume 54] because he was a genius, and the clerics such as Dominicus in *A Good Man Goes to War* [2011 – see Volume 68] could also detect psychic paper.



autumn 2011 by ITV Studios and The Welded Tandem Picture Company for BBC Cymru. Another one of his 'on spec' scripts was now in the hands of producer Sue Vertue, the wife of Steven Moffat; impressed, she showed this to her husband, and so Mathieson had another chance to discuss *Doctor Who*.

This time Mathieson was prepared. He presented four distinct ideas for threats which the Doctor could face, and had illustrated each of these with some artwork to communicate their visual potential; he had also discussed these with his fellow stand-up comic Toby Hadoke who had an encyclopedic knowledge of *Doctor Who* and was able to

confirm that none of the ideas had been seen on the show before. At the meeting in a windowless basement of the BBC's White City premises, the idea of Mathieson's which Moffat found most attractive was that of a two-dimensional monster which wrapped itself around and possessed people to move in three dimensions; this would make flat pictures scary for children. To demonstrate how the aliens could kill their victims by flattening them, Mathieson had also taken along a print-out of the 'Holbein Skull', a distorted skull in anamorphic perspective included in the 1533 painting *The Ambassadors* by Hans Holbein the Younger.

"I just liked the idea of drawings on walls being frightening," commented the executive producer in *Doctor Who Magazine*; he was however slightly worried that



the idea of bringing living drawings to the screen might not work convincingly. Nevertheless, Mathieson was asked to develop an outline and found that he very much enjoyed working with Moffat because they sparked ideas off each other. Mathieson's initial idea was that the alien 'Boneless' would slide over their victims' bodies, snapping their necks, and then 'driving' the corpses around in a manner which made them slide along as if on a skateboard, their faces smeared and distorted.

Two-dimensional world

The idea of a collision with a world of only two dimensions was in part inspired by a storyline which Mathieson had recalled watching in the ATV science-fiction series *Sapphire & Steel* in early 1981; in this, a strange force had entered the first photograph ever taken, existing in every subsequent photograph and taking people from the real world, trapping them in the two-dimensional one of captured images. Mathieson also recalled the 1964 children's book *Flat Stanley* by Jeff Brown in which a boy was flattened by a fallen bulletin board but was able to do all manner of things now that he was flat that his friends could not do. Another inspiration was Edwin A Abbott's 1884 satirical novella *Flatland: A Romance*

of *Many Dimensions*, while Mathieson also thought of ideas from the Warner Bros cartoons featuring the Roadrunner and Wile E Coyote, such as the 1949 cartoon *Fast and Furry-ous* in which the coyote painted a fake life-size image (a form of trompe-l'œil) of a tunnel mouth in the rock face of a desert road for the bird to run into; instead, the Roadrunner was able to run through the fake tunnel, while the coyote was flattened when he tried to follow.

In structuring the adventure, Jamie Mathieson wanted to have the Doctor as much in the dark about the nature of the threat facing him as everyone else. He also wanted the monsters of the piece to be 'silent', or at least uncommunicative. To ensure that the aliens – known as the Boneless – could not be regarded as cartoonish or silly, he went to lengths to make it clear that the creatures killed their victims by enveloping them and cracking their bones to make the bodies pliable. At the outset, he had the Doctor hoping that the aliens did not realise that what they were doing was killing people... only to be proved wrong. When it came to the

Doctor's persona, Mathieson began work in summer 2013, prior to the casting of Peter Capaldi being made public; consequently, he wrote for a 'generic' incarnation of the Doctor.

In Draft 1.0 of *Dr Who: Flatline*, the action opened in a graffitied tunnel where 13-year-old homeless Luc was running from 'slithering noise... which will come to be known as the sound of the Boneless'; a shadow passed over him as he struggled to climb to the grating where people were walking above. He dropped his spray can and when he bent to pick it up discovered that it was now just a flat sliver of metal ('image of a can'); there was then 'a sickening crunch of crushed bone' and he lurched downwards. His screams were heard by his friends, 13-year-old Defs and 12-year-old Hashtag. As they fled, 'we stay in the tunnel and view the floor. There is a long thin smear now running the entire length of the tunnel. The camera moves down, down until we are viewing the smear from a very low angle revealing the optical illusion – the smear is actually Luc, frozen mid-scream,

Far left:
Community
service
worker George.

Below:
Fenton notices
strange goings-
on in Bristol.



stretched and flattened (see Holbein's skull for reference).'

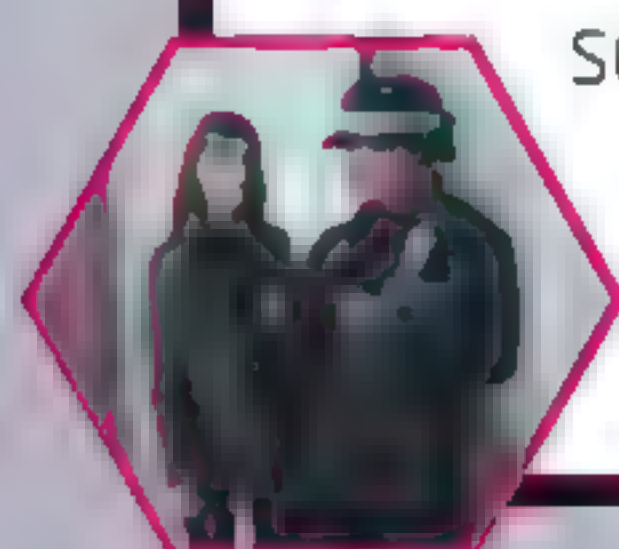
After the credits, the scene shifted to the railway where 18-year-old Rigsy Moorhouse (named after Mathieson's best man) was serving his 'community payback' with four other cleaners, including George ('50... grizzled but an ally') Stan ('40') and Al ('30'); their boss was Fenton ('50... a sour stickler'); Stan was named after the hero of *Flat Stanley*. Seeing the tag 'Brot', Rigsy said that this was a mate of his who was hit by one of the trains he used to tag; Fenton cruelly painted over this as they broke for lunch. Entering a disused rail tunnel, Rigsy saw the TARDIS which was covered with highly artistic graffiti: 'Leering distorted faces reminiscent of Francis Bacon's screaming pope [paintings of the 1950s]. Stretched bodies, melting like toffee. Included among the tags the word "Rigsy"'. The painting spilt off the box and up the nearby walls; Rigsy told George that somebody had stolen his style. Fenton was then angry to discover that the handle of a tunnel service door had been replaced by a flat image, and blamed Rigsy. The graffiti slid across the floor and trapped Stan's foot, flattening him into the floor. The cleaners seemed to be

Right:
Clara
investigates.

Connections: Handy aliases

► Clara pretends to be a Health and Safety Executive (as she and the Doctor had done in *Hide* [2013 - see Volume 73]) and also MI5 (Military Intelligence, Section 5), the UK's domestic

security agency and counter-intelligence department.



trapped in the tunnel when a service door with a flattened handle was opened to reveal Clara. She led them down a corridor to a derelict ticket office where the Doctor was working on 'a knot of old school valves, a calculator and components in a nest of wires; from hereon known as the "Toodis"' while talking to the traumatised Def and Hashtag. The Doctor's psychic paper failed to impress the unimaginative



Fenton, as the Time Lord explained that he had built a dimensional stabiliser which should keep them safe for now. There was no phone reception for Fenton to call for help, and an exit marked as 'CONDEMNED' led to the old, unsafe Brunswick line according to George. The Doctor said that they were facing a two-dimensional force which mimicked people and graffiti. The furious Fenton smashed the Toodis, which meant the Doctor had to urge the party out via the condemned route... but not quickly enough for Al when long flat fingers slid under the door from the tunnel and pulled him under. The force then flattened all the furniture in the office...

The group entered a vast derelict terminus but soon saw Boneless graffiti moving by a double door. They backed into a storage room where the Doctor tried to mend his broken device. Clara drew Rigsy to one side and asked him to think about the map of the Brunswick tunnels and any options they had; she explained to the teenager that she and the Doctor were supposed to be "Yeti hunting". Defs was in awe of Rigsy, having admired his work; he and Hashtag were the only survivors of a group of four who came into the tunnels. The Doctor discovered that



the aliens came from a two-dimensional universe and attempted to communicate using his device, hacking into the station speakers in an attempt to communicate using mathematics; the aliens responded with the numbers on Stan and Al's jackets... and then that of George whom they flattened. The Doctor's device kept the twisted forms of Stan, Al and George at bay, unflattening a door handle so that the group could escape into a corridor, pursued by the Boneless.

The Boneless

Rigsy realised that they could escape via the usually padlocked storm drains. In the darkened corridor they met a train driver ('40') and four of his terrified passengers including the hysterical Laura ('30... dressed in jeans and blue leather jacket') and Rigsy's mate Darren ('18... wearing a shirt and tie and carrying a briefcase') whose tag was Blanko. The driver – Mr Perkins (named after a friend of Jamie Mathieson's who was a railway enthusiast) – explained that his train jumped the rails... because the rails were flat; most of the passengers had been picked off. One passenger touched the wall graffiti but escaped: this was Maisie ('60...

cardigan, stumbling along... deathly pale, eyes heavy lidded, her hands wrapped up in her coat like a bandage') supported by her husband Bill ('60... cord jacket'). The Doctor looked at her hand; it was flat and covered in Boneless patterning which 'like a flat anaconda' twisted up her arm and onto her face, snapping her neck in the process. The group fled as the Boneless attempted to manipulate Maisie's corpse in pursuit, folding space around her so she slid along.

The group reached the storm drains and saw blue police lights at the end of the tunnel. The Doctor urged Clara to leave and contact UNIT. The survivors made for the three police figures; Laura reached the first and looked up to see that his face was blank – a manipulated corpse with a voice recording. The Boneless police with 'smeared faces' slid after them, having taken over Laura. The group next made for a maintenance shed. Darren talked to the bereaved Bill while the Doctor explained to Clara about his '2Dis' and how the aliens were getting better at copying them. Fenton now announced that he was taking over, and – to Clara's astonishment – the Doctor admitted he had made mistakes and handed over the Toodis. However, Hashtag had been painting graffiti and the Doctor realised that the aliens had replicated this tag over and over again; the first thing they saw on arrival. Rigsy marked on his map where this tag was painted and the Doctor planned to strike back at the aliens.

The group followed the Doctor into the tunnels and reached an area where the corridor had been flattened into an archway; "How very Roadrunner

Connections: Pudding talk

► The Doctor's dismissive description of Rigsy as a "pudding brain" echoes his insulting comments about "pudding brains" in *Deep Breath* [2014 – see Volume 76] and "pudding-headed primitives" in *Robot of Sherwood* [2014 – see Volume 77].



'THE PAIR ESCAPED THROUGH THE WINDOW ON THE SWINGING CHAIR.'

of them,” remarked the Doctor. The Doctor found some old posters and gave Rigsy his commission, with sign-writer Darren carrying spray cans in his bag. The group sensed a change in air pressure: the corridor was being flattened and the Doctor used the Toodis to hold it open so they could reach a platform. The Boneless advanced and Bill fell into the arms of his dead wife, with Darren also possessed when he tried to help. While Mr Perkins checked on a nearby train, the Doctor located the original graffiti and determined that the aliens’ flat spaceship was actually a diving bell: ‘a large black snowflake painted on the wall. Sharp. Intricate. A maze of circuit-like complexity at its heart.’ The aliens had threads of energy connecting them back to this point, but the Doctor needed energy to send the ship’s recall protocol. Rigsy attempted to ram the advancing Boneless with the working train until Clara fixed the dead man’s handle with her hairband; the Boneless flattened the train and continued to advance. Fenton bravely threw Hashtag to safety in Clara’s arms, saying, “That’s a good way to go,”

as he was enveloped. Having attempted to communicate, the Doctor goaded the Boneless into pouring their energy into Rigsy’s fake door... but in fact this hit their ship and triggered the recall. Screaming, the Boneless graffiti was sucked back into the vessel. The Doctor’s speech in which he declared himself to be “the man that stops the monsters” was influenced by a speech from Captain Sheridan in *Into the Fire*, a 1997 episode of the science-fiction series *Babylon 5* in which he had told the Shadows and Vorlons to get “the hell out of our galaxy”.

Flat monsters

The survivors emerged from the tunnel into daylight which becomes a mural as a ‘Storyteller’ voice explained: “The driver resigned that day and never set foot on a train again. His friends would sometimes remark that he kept no pictures in his house... The Doctor and Clara offered to take the children anywhere in the universe. And the children decided that more than anything they wanted to go... to a home. So the Doctor found them one.” The children were shown with an older couple in a valley cottage. The speaker was ‘a bearded man in his twenties, wearing Hashtag’s distinctive hat’ who talked to six homeless people around a campfire near the mural of the events, in which Fenton was prominent: “And in time Hashtag found his voice again. But no one would believe the things he’d seen sliding in the dark... So once a year he returns to the tunnels. To tell anyone who will listen the story. Of the flat monsters from another universe. And of how they were fooled and destroyed by the door... that wasn’t. And of the man that painted it: Rigsy, the artist that saved the world... But mainly he comes here to warn: ‘Beware the sliding

Left:
Fenton survives the Boneless’ attack.





Above: Clara Oswald takes on the role of the Doctor.

Boneless/Hiding on your wall/They'll crack your back/Upon the rack/Make you nine feet tall/Beware the sneaky Boneless/Slide under any door/They'll make you thin/They'll take your skin/You won't be you no more.../No, you won't be you no more." On the mural, one of the Boneless seemed to move in the flickering firelight...

One concern about the story was that it started with the Doctor and Clara already mid-adventure, whereas if the narrative opened with the arrival of the TARDIS pair there was more opportunity to see the style of the new Doctor. The graphic nature of the Boneless killing by snapping their victims' necks was also a concern, although Mathieson was still keen to stress the crushing of the bones in subsequent drafts to retain the danger and menace.

Draft 2.1 of *Flatline* was set in Bristol and opened with Rigby (who no longer had

the surname Moorhouse) and the other workers; at lunch they left the railway and went through a tunnel to a council estate where in one of the flats an old hippie called Morton ('60, but with a long greying ponytail. Stained pyjama top and harem pants') was pleading with something to let him live before perishing... After the opening titles, a bored Doctor watched Clara try on hats in the TARDIS wardrobe; an Octopod had caused her to drop hers into a black hole and she blamed the Doctor who set the co-ordinates to get her some replacement headgear. Outside the TARDIS an earlier Clara - Clara 2 - was struggling with the Octopod and lost her trilby... which this time was caught by the Doctor and returned to its owner. The TARDIS materialised next to a derelict train tunnel... in a diminished state. Clara went off to the subway and met Rigby while

the Doctor built the Toodis and struggled out of his ship which he then restored to its normal size. He met Clara and Rigsy and learnt about the missing people. They passed Defs ('scruffy urchin... 12') as he sprayed graffiti on a corridor wall in the estate. Entering Rigsy's Aunt Karina's flat, Clara stared at the wall painting which the Doctor said was "trompe l'oeil: decorative painting giving the illusion of three dimensions". They also found Hashtag ('grimy 12 year old') at work; Rigsy knew his mum and took him home to where the boy was clearly living alone with Defs.

Mural of the missing

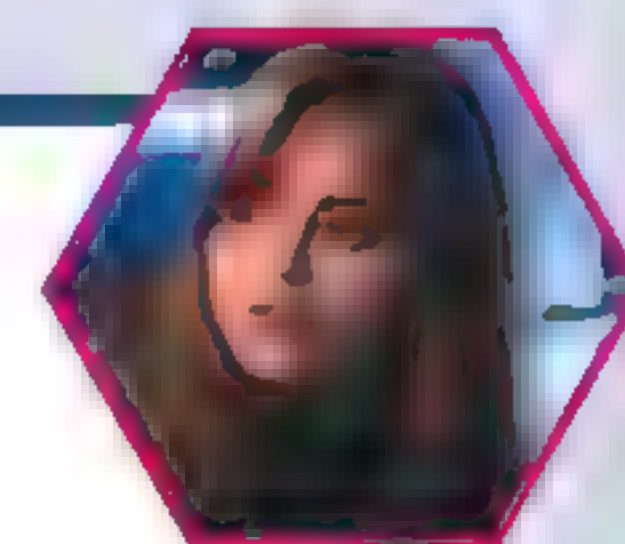
The Doctor and Clara investigated the other flats and reached Morton's where the Doctor realised the occupants' fate in the graffiti which the aliens were mimicking. As the strange force closed in on the pair, the Doctor said: "I demand parley according to convention 15 of the Shadow Proclamation"; this phrase had been used by the Doctor in *Rose* [2005 – see Volume 48]. When this failed to halt the Boneless, the Doctor commented: "I don't know, Shadow Proclamation. I'm cancelling my subscription, waste of money." The pair escaped through the window on the swinging chair. Meeting the youngsters, the Doctor learnt that Hashtag and Defs had seen the strange patterns before. The mural of the missing in the subway came to life with 'distorted melting faces, Francis Bacon's *Screaming Pope*, or John Carpenter's *The Thing*'; the second reference was to the alien creature which absorbed other organisms in the 1982 horror science-fiction film. Stan was absorbed. Hashtag and Defs used bricks and wheelie bins to slow the Boneless as the Doctor's party made for the TARDIS,

only to find it covered by graffiti and Rigsy's tag. They hid in a ticket office where Fenton attempted to take control, but was restrained by Al who then fell victim to the Boneless. Moving through the terminus to the storage room, the Doctor gave Rigsy his commission and then tried to communicate via the speakers before George was taken. Making for the storm drains they encountered Perkins and his passengers. The group found itself in an unstable tunnel where Maisie put her hand out to steady herself and was sucked into the wall up to her elbow; Darren and Bill were also lost. A gap of about an inch between tunnel floor and metal bridge allowed the survivors to get to safety, but the force was learning to move in three dimensions; it formed the 'walking Boneless... heads, hands... Still totally flat, but vaguely figure shaped, cardboard cutouts, firing range targets. Faces molten and churning.' A roof fall blocked the aliens...

The Doctor's party emerged onto a bustling railway platform via a service door and the Doctor was pestered by a survey woman asking about his broadband provider. Perkins went to have the station evacuated and the commuters departed. The Doctor used Fenton's phone to call Kate Stewart – last seen in *The Day of the Doctor* [2013 – see Volume 75] – at UNIT, telling her that they were in Bristol only 40 miles from the Cardiff rift (first mentioned in *The Unquiet Dead* [2005 – see Volume 48]) and that a five-mile type seven quarantine should be established. As the passengers left, Hashtag and Defs found the familiar graffiti in a side tunnel; this was the original

Connections: Telling porkies

► Clara's lying about Danny being happy with her travelling alongside the Doctor in the TARDIS refers to the events at the conclusion of the preceding episode, *Mummy on the Orient Express* [2014 – see Volume 78].



FLATLINE

STEP 2



'RIGSY, THE ARTIST THAT
SAVED THE WORLD.'

and meant the Doctor had located the aliens' ship. An attempt to crash the train failed, but Fenton saved Hashtag from the Boneless before the Doctor sprang his trap to activate the recall protocol. The survivors emerged from the station to meet UNIT and Kate ("New face. Same old Doctor"). The Doctor assured Kate that he got *all* the aliens, "Because I'm the Doctor." But Hashtag looked in terror at some graffiti and the slithering noise of the Boneless was heard as the episode concluded.

Shrinking TARDIS

It was at this point that *Flatline* was one of the episodes assigned to be double-banked, a process whereby two episodes were shot simultaneously by two crews, one focusing on the Doctor and the other on his companion. *Flatline* was now decreed to be 'Doctor-lite' and had to be restructured so that all the material requiring Peter Capaldi could be recorded largely in a single location, leaving Clara to handle the bulk of the narrative. "It's going to be have to be a Doctor-lite episode. But so was *Blink* [2007 – see Volume 56]. Which some people seemed to like," Moffat told Mathieson with reference to his popular episode from the 2007 series.

The idea of the TARDIS shrinking – as it had done in *Planet of Giants* [1964 – see Volume 3], *Carnival of Monsters* [1973 – see Volume 19] and *Logopolis* [1981 – see Volume 33] – was introduced as a way of trapping the Doctor inside his own ship for the bulk of the adventure. Originally it was suggested that the TARDIS had been reduced to five-feet, but now the idea was taken further. In a meeting together, Mathieson and Moffat started to discuss all the tricks they could play with a portable TARDIS from which the Doctor could

pass Clara impossibly large objects. "I'll go you one better," suggested Moffat, "Clara carries the TARDIS around in her bag for the whole episode." This now allowed for additional jokes as the Doctor and Clara spoke to each other during the story.

At the start of August, Peter Capaldi was announced as the new Doctor, and Moffat described his idea for the forthcoming incarnation to Mathieson as "angry Billy Connolly". As a template, Mathieson wrote the Doctor as a sociopath who upset people while not caring about what people thought of him, drawing upon the character of Gregory House MD in the American medical drama series *House* which was then being shown on Sky1. Moffat told Mathieson of the Doctor's relationship with his companion that "Clara is his human interface system".

The major rewrite took Mathieson three arduous weeks to complete. Dated Monday 28 October 2013, *Flatline* Draft 3/Draft 2.2 was far closer to the broadcast version. The opening scene in

Right:
Rigsy finds
mysterious
murals of
missing people.



the estate flat featured Roscoe ('a wired forty-something in sweat pants and stained T-shirt') who heard the 'liquid slithering noise' before his death; two policemen – PC Forrest and DC Trevors – investigated the empty flat but failed to see the stretched image of Roscoe which was described as 'à la Holbein's skull'.

The material about Clara's hat had been dropped, and when Clara returned from meeting Rigsy and the others the TARDIS was now 'eight inches tall'. When Clara asked if the Doctor was now tiny, trapped inside his ship, the stage directions noted: 'dialogue to be changed to match tech used in Dalek Fantastic Voyage ep' (ie *Into the Dalek* [2014 – see Volume 76]). When the Doctor thrust his hand out of the TARDIS, the script noted: 'His hand looks like the Addams' Family's Thing'; this was a reference to the disembodied hand created for the 1964 television sitcom *The Addams Family*. When the Doctor views Clara's perspective on the TARDIS monitor, this was described as 'Peep Show style' with

reference to the Channel 4 sitcom launched in 2003 where all the action was shown from the point of view of one of the characters.

As Clara investigated the estate, Rigsy told her that the police were not investigating the disappearances because a local property developer was bribing people to leave so that it could demolish the flats. The Doctor made reference to Roscoe's disappearance being 'a locked room mystery', a sub-genre of detective fiction, an early example of which was 1841's *The Murders in the Rue Morgue* by Edgar Allan Poe. While Clara and Rigsy were in Roscoe's flat they were discovered by PC Forrest to whom Clara passed herself off as being with MI5 via the psychic paper (which the Doctor passed to her through the tiny TARDIS doors).

Forrest then took the pair off the estate to where Mr Heath had vanished on Palmerston Drive and the Doctor remarked on the distinctive trompe l'œil. Forcing open the back door, Clara and Rigsy found a vast pattern of a circle with a line across it on the lawn; they were studying this as PC Forrest met his fate. When the Doctor handed Clara the long lump hammer out of her tiny bag, the script described this as 'like a Tommy Cooper gag' in reference to the highly visual twentieth-century comedian and magician. The Doctor realised that the pattern on the lawn was the image of a screw – the only three-dimensional objects which appeared on the map of the estate which Clara had seen earlier; he also deduced that the pattern on the wall was a nervous system. He now told Clara to demand parley in accordance with the Shadow Proclamation and was frustrated

Connections: Insulting Danny

► The Doctor's references to Danny as "soldier boy" or "PE" continued his insulting behaviour as established in *The Caretaker* [2014 – see Volume 78].



Connections: Speaking 20

> The TARDIS translates the communications of the Boneless; the ship's telepathic field which enables the Doctor and his companions to understand many of the people they meet had been referred to initially in *The Masque of Mandragora* [1976 - see Volume 25] and reiterated in *The End of the World* [2005 - see Volume 48].



Below:

Clara takes charge of the community service workers.

at having to operate through Clara, saying the experience was like “trying to drive a meat puppet”.

After the subway figures overcame Stan, Clara's group fled for the derelict railway tunnel and forced their way into the ticket office which Rigsy used for his stash of spray cans and where George met his fate. After the group escaped from the ticket office into the derelict terminus, the Doctor told Clara that the strange beings were not aliens but came from Earth: “It means that

humanity is no longer top of the food chain on this planet. They are. So why should I interfere with natural selection?... I think humanity's days are numbered.” Clara's group then entered the storage room where the Doctor asked to speak to Rigsy; the youth took Clara's earpiece and set to work on his commission. The group encountered Perkins, Laura, Maisie and the others (but no Darren or Bill); the

driver had a blueprint of the tunnels and indicated how they needed to descend to another tunnel via a ladder. The Boneless picked off Maisie by forming a giant hand (an idea of Steven Moffat's) as Clara dropped the TARDIS onto the railway track below. Perkins stopped another Boneless while Rigsy finished the Doctor's commission. Trapped in the TARDIS, the Doctor agreed that he was wrong: the strange force didn't belong here and was not part of natural selection. After using the second train to smash into the strange advancing figures, Clara found ‘a dull metal cube about the size of a Rubik's cube, the surface etched with Galifreyan script’; “Not even enough power for the chameleon circuit,” the Doctor explained. As Clara prepared to lead everyone to safety, Fenton declared that he would no longer follow her... and was flattened into the tunnel wall by the Boneless. Rigsy's fake door allowed the Boneless to unwittingly recharge the TARDIS. In the closing scene, UNIT personnel, police and medics (but not Kate Stewart) tended to the passengers at the tunnel mouth where the TARDIS had been parked. As





the Doctor and Clara walked back to the TARDIS, the sound of the Boneless was still heard inside the tunnel...

Jamie Mathieson found that writing Clara claiming to be the Doctor gave him a great deal of joy. He also had considerable freedom with the contents of the script because of its position in the latter half of the season's story arc, and received only moderate guidance from Steven Moffat regarding how Clara did or did not cope with her new mantle as would-be Time Lord. Moffat was deeply impressed by the gag relating to *The Addams Family*, emailing to Mathieson that he "punched the air". Delighted by the new writer's grasp of what made a good *Doctor Who* story, Moffat soon contacted Mathieson and offered him a second commission based around the title *Mummy on the Orient Express*. This would be the Clara-lite episode to be made alongside *Flatline*.

Draft 4 of *Flatline* was issued on Friday 29 November. In this version which was now set on the Abbot Estate (named after Edwin A Abbott, the author of *Flatland*), some of the dialogue between the community payback workers was changed, omitting Rigsy talking about Brot. The material with the screw pattern in the lawn and the map was dropped as were the comments about miniaturising dialogue relating to the Dalek episode; the Doctor handed Clara the psychic paper earlier

on. Danny was introduced in this draft, phoning Clara while she and Rigsy were in the bubble chair; Danny was in the kitchen cooking chilli and phoned to ask Clara if they had any kidney beans.

Phone calls

After the Doctor helped Clara's group escape from the ticket office using the Toodis, he contacted Kate Stewart of UNIT, who was seen on the TARDIS scanner confirming that she had set up a level six quarantine. When the group became trapped in the storage room, Al asked Clara if he could ring his wife one last time; the Doctor boosted her mobile so that he could do this, and told Clara that she should also phone Danny, adding: "I've let people down." Clara refused to call Danny because she was determined to live. After Al told his wife that he loved her, Rigsy said that there was nobody for him to call who wouldn't hang up; compassionately, Fenton said he would phone whoever Rigsy wanted and pass on a message... if he then did the same for him. As the group walked out along the tunnels led by Al, Rigsy and Fenton discussed their respective calls... the person Fenton wanted to speak to had hung up. Al was now killed in the tunnel and Clara dropped the TARDIS before the now passenger-less train stopped in the darkness; the nameless driver was now a non-speaking character (Perkins becoming the name of a more prominent character in Mathieson's *Mummy on the Orient Express*). After Clara found the miniature TARDIS box, Fenton fell victim to the Boneless as the group moved along the tunnel. In the final scene, Rigsy phoned his mum using the mobile that the dying Fenton had passed him.

From the start of 2014, Mathieson focused largely on *Mummy on the Orient*

Left:

PC Forrest receives a call from her superior.

FLATLINE

6FT TALL, 53 YEARS OLD,
BROWN EYES, GREY HAIR
IF YOU SEE
THIS MAN
PLEASE PHONE
0117 496 0143

6FT TALL, 53 YEARS OLD,
BROWN EYES, GREY HAIR
IF YOU SEE
THIS MAN
PLEASE PHONE
0117 496 0143

IF YOU SEE
THIS MAN
PLEASE PHONE
0117 496 0143

IF YOU SEE
THIS MAN
PLEASE PHONE
0117 496 0143

'JAMIE MATHIESON FOUND THAT WRITING
CLARA CLAIMING TO BE THE DOCTOR
GAVE HIM A GREAT DEAL OF JOY.'

Pre-production





Above:

The TARDIS returns to normal size, and the Doctor can finally step outside.

Express and by mid-April had completed five drafts of the script. Simultaneously, he wrote Draft 5 of *Flatline* which was dated Friday 7 March. In this version, dialogue about locked room mysteries was changed and more of the three-way dialogue between Rigby, Clara and an insulting Doctor added at Roscoe's flat. Danny's phone call to Clara was now from the park bench by the ducks, and the dialogue in which the Doctor explained about the Toodis was amended. UNIT and Kate Stewart were omitted, with the Doctor determining the evil intent of the strange two-dimensional beings earlier on, again commenting that they were only 40 miles from the Cardiff rift; the "natural selection" aspect had been dropped. As it seemed that the lonely Fenton was bonding with Rigby after the phone call, the older man suddenly sparked at the youth with a new rage. Clara had to calm them and then when the Boneless advanced in 3D form, the group now had to leap a chasm, with the TARDIS falling onto the railway line. The driver of the train was now named Bill Reilly, an old friend of Fenton's from 'Deals on Wheels'; he explained to Clara how Fenton had changed and used to be a crazy rebel dedicated to bringing down the system. Bill helped the team with the train ram.

After the train was flattened, the Boneless advanced, trapping Fenton who apologised to Rigby, and threw him his phone, telling him to ring the person he needed to speak to.

Draft 6 of *Flatline* was dated Wednesday 16 April. In this version, the Doctor did not give Clara the Toodis until much later, and suspected evil in the aliens soon after his attempts to communicate. The group now made their phone calls after they had left the storage room and walked along the tunnels, and it was now that the Doctor passed Clara the Toodis. The train driver was now simply called Bill and did not know Fenton. Following the ram, the team instead hid in a forgotten maintenance room where Clara commissioned Rigby to paint his door. Fenton then wanted to go his own way, with Bill prepared to follow the "official"; as Fenton turned to leave he was killed by the Boneless. The phone calls to Danny were omitted.

Readthrough Script

The script progressed to Draft 7 on Tuesday 13 May. In this version, the material with Danny being "okay" about Clara travelling with the Doctor was added to tie in with her lie to him at the end of *Mummy on the Orient Express*. PC Forrest was now female and Danny's phone call to Clara from the park was reinstated, with him making reference to the headmaster, Mr Armitage (previously 'Spencer'). The Doctor's TARDIS was now in 'Siege Mode' after the encounter with Bill's train.

Various minor changes were made to dialogue throughout for the Readthrough Script on Thursday 15 May, and when Clara's group fled from the subway they now made for a train storage shed which was where George was picked off; from

here they escaped into a smaller shed and then the tunnel, omitting the terminus.

Flatline was the only episode in what was now referred to as Block 5 and was to be directed by Douglas Mackinnon who had been directing *Listen* [2014 – see Volume 77] and *Time Heist* [2014 – see Volume 77] in Block 2 since the start of the year. It was the first episode to feature work from Axis VFX, the visual effects division of the Bristol-based animation studio Axis which had already worked on the CBBC/BBC Cymru series *Wizards vs Aliens*. At the tone meeting, visual effects supervisor Grant Hewlett and his team presented a 60-page concept document.

The readthrough for *Flatline* took place in GF 68 + 69 at BBC Roath Lock from 7pm on Monday 19 May, with Peter Capaldi and Jenna Coleman arriving from recording in studio on *Kill the Moon* [2014 – see Volume 78]. During the readthrough, Capaldi's delivery of the Doctor's lines from within the TARDIS were recorded as a guide track so that they could be fed back via an earpiece to Coleman when she performed the location sequences in which she was supposed to be talking to the Doctor.

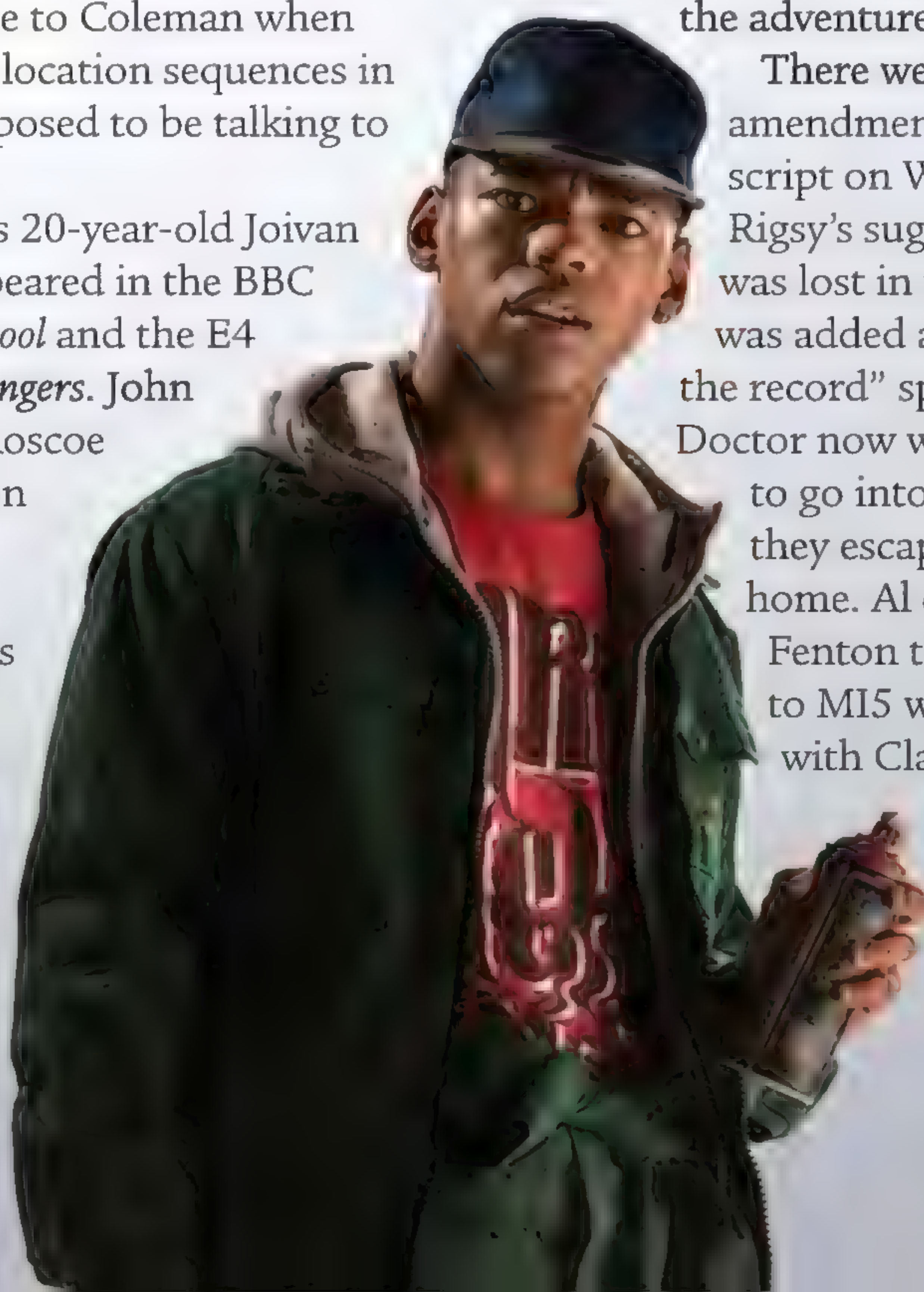
Cast as Rigsy was 20-year-old Joivan Wade who had appeared in the BBC One sitcom *Big School* and the E4 comedy drama *Youngers*. John Cummins played Roscoe and had featured on *The Hour* and *24: Live Another Day*, while Jessica Hayles gained her first television credit as the doomed PC Forrest. The role of Fenton went to Christopher Fairbank, a long-

established character actor who was best known as Moxey in *Auf Wiedersehen, Pet* but whose extensive television career also included *The Old Curiosity Shop*, *Noah's Castle*, *Finney*, *Underworld* and *Never Better*. Al was played by Matt Bardock who had featured regularly on series such as *A Touch of Frost*, *The Lakes*, *The Bill*, *No Angels* and *Casualty*. Raj Bajaj was cast as George, while Bill was played by James Quinn whose TV credits included *Hollyoaks*, *Early Doors*, *Fat Friends* and *Coronation Street*.

There was cheering and clapping for the pay-off of Jamie Mathieson's *Addams Family* sight gag at the readthrough. The shooting script for *Flatline* was then issued on Saturday 24 May. DC Trevors was now omitted and PC Forrest did not appear until Clara and Rigsy visited Palmerston Drive. The Doctor was now angry at Clara's lying about her agreement with Danny. Rigsy's stash was moved from the train shed into the tunnels. Fenton was no longer prepared to leave to go his own way in the tunnels, and so survived the adventure.

There were then pink amendments to the shooting script on Wednesday 28 May. Rigsy's suggestion that Roscoe was lost in the desert mural was added as was Forrest's "off the record" speech to Clara. The Doctor now warned Clara not to go into the subway after they escaped from Mr Heath's home. Al commenting to Fenton that Clara was talking to MI5 was inserted along with Clara's clarification of the Boneless' energy being directed *through* the wall and charging the TARDIS. ■

Left:
Graffiti
artist Rigsy.



Production

The first recording for Block 5 took place on Wednesday 28 May with work at Britannia Quay in Cardiff Bay for Danny's phone call to Clara from the park, one of the few requirements on the episode for Samuel Anderson. The crew then returned to BBC Roath Lock to record in Studio 4 where they were joined around 9.30am by Peter Capaldi - who had been recording *Mummy on the Orient Express* with the Block 4 crew

in Studio 3 - to record some of the solo Doctor scenes in the standing TARDIS set (as far as the Doctor 'meeting' Rigsy) through to 7pm; for this, new, smaller interior TARDIS doors of different sizes were added to the set in place of the regular ones at different stages in the story. Joivan Wade and John Cummins attended costume and make-up sessions as Rigsy and Roscoe from 5pm.

Day 2 saw Jenna Coleman taking centre-stage with location work kicking off at



'THE FIRST RECORDING FOR BLOCK 5
TOOK PLACE ON WEDNESDAY 28 MAY.'

7.30am and the crew based at Toys R Us on Olympian Way in Cardiff Bay. The location venue itself was the Channel View flats in Grangetown which had been used back in September 2004 for episodes such as *Rose* and *Aliens of London/World War Three* [2005 – see Volume 49]; the BBC Interactive team was also present to cover production. The day room of the flats was seen as Roscoe's home on the Abbot Estate, starting with the pre-credits of Roscoe's demise, a sequence supervised by stunt co-ordinator Crispin Layfield. For some shots, Elena Duffy stood in for Jenna Coleman as Clara, and a meeting about the 'bubble chair' stunt was also held before Layfield left to join the Block 4 crew. Alongside the usual camera angles, much of the action in the adventure also had to be captured from Clara's perspective to be relayed to the Doctor on the TARDIS scanner screens. The miniature TARDIS – and later the siege mode TARDIS – was made by props expert Nicholas Robatto. Work was swift for the day, taking in shots of the 'desert mural' seen on the TARDIS monitor and also Rigby and Clara looking into the tiny police box, as well as establishing shots of

Below:
Al and Rigby
on community
service duty.



the tower block corridor at the start of the episode... all completed by 6.55pm. Chris Fairbank and Matt Bardock also reported for costume and make-up sessions from 5.30pm.

Work between 7.30am and 7pm on Friday 30 May was scheduled for Assault Systems Ltd on Barry Island's Station Approach, an old railway tunnel previously used for recording on *The Doctor's Daughter* [2008 – see Volume 58] in January 2008; the unit crew and Interactive team were warned to wear warm clothing and strong boots at this venue. Steve Phelps acted as the Doctor's hand for the first sequence of the day in which the Doctor passed the Toodis out to Clara and Al met his fate, a scene which used greenscreen work inside the derelict tunnel setting. This formed the bulk of the day along with material of the Boneless passing energy from their arms at the metal door.

Hazardous environment

Following a one-day weekend break, Jenna Coleman and the cast were back at work from 7am to 6.30pm on Sunday 1 June, recording scenes in the train storage shed at the Cambrian Transport depot off Hood Road on Barry. Again, the minimal crew was warned about the hazardous working environment which housed machinery and inspection pits; a second unit was also planned to capture some shots of the speakers through which the Boneless communicated. The interior scenes were completed, with priority given to shots featuring Chris Fairbank who would not be available on Wednesday 11 June, the other day for which recording had been arranged at the depot.

Issued on Monday 2 June, in blue script amendments Clara's phone conversation

'MUCH OF THE ACTION IN THE
ADVENTURE HAD TO BE CAPTURED
FROM CLARA'S PERSPECTIVE.'

'JAMIE MATHIESON JOINED THE CREW FOR THE DAY TO WATCH FURTHER WORK ON THE SET OF THE TARDIS.'





DR WHO
DIR DOUGLAS MACKINNON CAM NIC MORRIS BSC
SCENE 9/8
ROLL #A3
STATE 6
TAKE 1
DATE 28TH MARCH '14
A

Connections: Bell of doom

▶ With a train heading towards the weakened, tiny TARDIS, the Doctor's situation is emphasised by the warning sound of the Cloister Bell, first heard in *Logopolis* [1981 – see Volume 33].



with Danny was shortened, omitting his comments such as: “So you’re not late for any other reason. Like, say, someone of our mutual acquaintance who looks a bit like an... owl fighting with a whippet?” The Doctor’s subsequent lecture on lying as a survival skill to Clara was added and the closing scene was rewritten with

Fenton’s forest fire analogy, the phone call from Danny (to be reshot), and the Doctor’s harsh comments about Clara’s performance. The sequence with Missy in the Nethersphere was also added at this point, while the conclusion with the noise of the Boneless in the tunnel darkness was dropped.

Douglas Mackinnon’s unit left Wales and headed out to Gloucestershire on Monday 2 June where scenes inside the main tunnel for the climax of the episode were to be recorded close to Winchcombe Station from 9am to 5.30pm; this private railway line was part of the Gloucestershire Warwick Railway preservation project which had begun in 1981, and which provided a British Rail Class 117 diesel multiple unit (made between 1959 and 1961) seen as both A113 and 2M65 in the finished programme. The material with the fully restored TARDIS was recorded first, followed by earlier scenes in which the TARDIS was in the path of the oncoming train (actually a headlight lighting effect) and then plate shots for the police box bouncing around inside the tunnel. Interactive was again present, and also covered Rigsy and Clara’s leap from the train – performed by Dani Biernat (who had doubled for Jenna Coleman before on various occasions since *The Bells of Saint John* [2013 – see Volume 72]) and Rob

Jarman under the supervision of Gordon Seed. This sequence and Clara’s discovery of the TARDIS cube were all recorded without the need for a train to be actually present. However, a train was then brought onto the tracks to be seen slowing down and halting prior to the scenes concerning using Bill’s vehicle as a ram. Various effects shots of the train were then recorded with the camera moving to suggest that the train was in motion as it arrived, the train heading towards the tiny TARDIS, and the vehicle striking the Boneless. There were also plate shots of the tunnel for the Boneless walking along, the muralised train, and shots of the tunnel for the final scenes. The train passing the estate at the start of the adventure was also recorded.

Jenna Coleman was not available on Tuesday 3 June as she was accepting an award as Best UK TV Actress that evening at the *Glamour* Women of the Year Awards; this was presented by none other than her former *Doctor Who* co-star Matt Smith.

Right:

“Is it still bigger on the inside?”





Production resumed on Wednesday 4 June with recording from 7.30am to 7pm (the standard time for the rest of the shoot) starting at the Maelfa Shopping Centre in Llanedeyrn which had previously been used for recording in *Love & Monsters* [2006 – see Volume 53] in March 2006 and *The Sound of Drums* [2007 – see Volume 56] in February 2007. BBC Interactive was again present for the scenes at the subway where Clara met Rigsy and the others near the shrine, introduced herself to Rigsy as a doctor, and then saw the murals come to life. By the end of the day, Chris Pyke's location report *Behind the scenes with Doctor Who* had appeared on *WalesOnline*, showing images of Jenna Coleman and 'new co-star Joivan Wade' but noting that there was 'no sign of Peter Capaldi'. Images from the shoot also reached the *Daily Mail* which focused on the co-star's attire (*Back to the day job! Jenna Coleman films Doctor Who in grey padded anorak... after a stunning appearance at Glamour Awards*).

Work resumed at Maelfa on Thursday 5 with the Interactive team again in attendance. The opening scene of the community workers on clean-up duty was recorded along with establishing shots of the Abbot Estate; this included cutaways and inserts such as Clara's point-of-view shots and the Doctor's hand tugging at

Clara to draw her attention to the wall... a sequence performed by Steve Phelps and Elena Duffy. Jenna Coleman spent the first part of the day at Roath Lock recording TARDIS scenes for *Kill the Moon* with the Block 4 crew, but by 11.15am was at the Cambrian Transport depot in Barry to take part in the maintenance room scene where Clara gave Rigsy his important commission.

On Friday 6, Jenna Coleman moved to Block 4 to record all her Carriage 24 scenes for *Mummy on the Orient Express* in Studio 3. Meanwhile Peter Capaldi joined the Block 5 team on the TARDIS set in Studio 4 where many of the outstanding solo Doctor scenes for *Flatline* were completed with the Interactive team in attendance. There was also a technical recce of the tunnel set which had been built close by in Studio 4, and a fitting and make-up test for Jessica Hayles.

TARDIS set

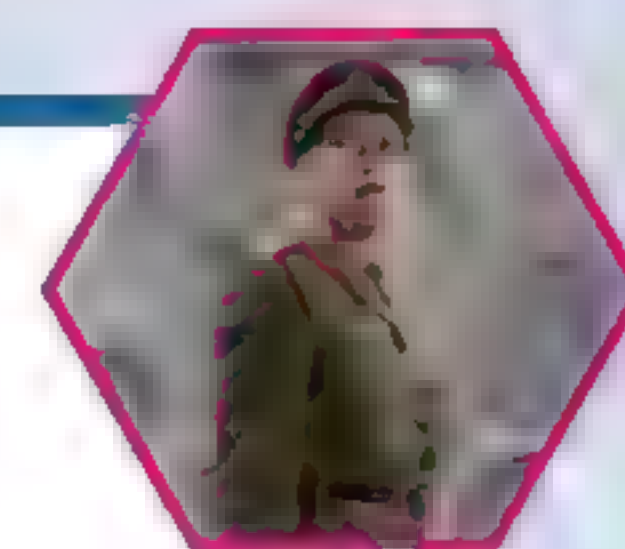
After a long weekend, green amendments to the script were issued on Tuesday 10 June. The scene with Clara and Rigsy in the train cab was rewritten, omitting Clara's observation that Rigsy needed to draw attention to himself. Jamie Mathieson joined the crew for the day to watch further work on the TARDIS set as Clara lied to the Doctor and then the Doctor peered out of the TARDIS to say hello to Rigsy – an effect achieved by placing part of the flat set with the miniature TARDIS alongside the standing set of the TARDIS interior. Jenna Coleman was then released for Block 6 fittings and departed for additional

Left:

Rigsy makes a discovery!

Connections: Stating the obvious

➤ Rigsy describes the TARDIS as "bigger on the inside", a phrase first used by the Doctor to comment on his ship's transcendental nature in *The Three Doctors* [1972/3 – see Volume 19].



dialogue recording (ADR) at Cranc. Meanwhile, Peter Capaldi continued work on the TARDIS set, passing out the lump hammer to Clara, building the Toodis, explaining events to his companion and experiencing the train's impact on his ship (with Robert Pavey doubling as the Doctor in stunt shots of him being thrown around). Recording on *Flatline* completed at 5.55pm, after which the next hour saw director Paul Murphy working on the set with Capaldi and Coleman to record a sequence for *Robot of Sherwood* [2014 – see Volume 77].

BBC Interactive

At the same time, a body scan session at the 3D scanning studios of Ten24 at Lydgate House in Sheffield took place from 7.30am to 3.10pm; attending for body scans were Matt Bardock, John Cummins, Raj Bajaj and Jessica Hayes plus Richard Parry who played Stan and Geraldine Griffiths as Rigby's aunt; BBC Interactive was also present for this unique shoot so that data of the performers playing those possessed by the Boneless could be captured for manipulation by Axis VFX.

Block 4 concluded production on Tuesday 10, and so the main unit became the Block 5 team for work at Roath Lock on Wednesday 11, with the Interactive

Connections: Magic numbers

The Doctor notes that 55 is the tenth Fibonacci number, the sequence of integers starting with 1

where each number is the sum of the two preceding integers.



crew again present. Shots of the Doctor trapped in the TARDIS as the train approached his tiny vessel were recorded first in Studio 4, after which Peter Capaldi was released to spend the afternoon working on pick-ups for Block 3. Meanwhile, Jenna Coleman arrived from ADR work at



'WORK AT ROATH LOCK FOCUSED ON THE FRONT ROOM AND LOUNGE OF THE PALMERSTON DRIVE HOUSE WHERE FORREST MET HER FATE.'



Above:
The Doctor
meets Rigsy.

Cranc. Back at the Cambrian Transport depot, a blackout tent had been erected around a train cabin for the recording of Clara persuading Rigsy that he didn't need to make his act of self-sacrifice; this sequence with wires helping the

Connections: Re-routing power

► Trying to save his ship, the Doctor considers his options for power, one of which is the heart of the TARDIS as seen in *Journey to the Centre of the TARDIS* [2013 - see Volume 73].

characters to leap from the train was supervised by Crispin Layfield. Shots of Bill stopping his train were then recorded. The demise of George in the storage shed was then completed with Nevil Hampton and Nabs Aziz standing in for Chris Fairbank and Raj Bajaj respectively in this and a shot of the group running across

the wasteland towards the shed. Insert shots of the loudspeakers in the shed were also recorded.

Script changes were made to the conversation in the tunnel just before Al's demise and these formed yellow amendments on Thursday 12 June. The Interactive team was again present for work at Roath Lock which focused on the front room and lounge of the Palmerston Drive house where Forrest was killed; a special rig had been constructed to have Jessica Hayles' legs lowered into the floor in shots which would be enhanced by CGI in post-production. Crispin Layfield and wire expert Bob Schofield were both present to carefully supervise Clara and Rigsy's escape on the swinging globe

chair in Studio 4. Meanwhile, a second camera recorded inserts in Studio 3 of Al's fate in the derelict tunnel plus the cracked desert mural, and also the signal lights illuminating in the tunnel section constructed in Studio 4. Jenna Coleman was released to attend the readthrough for Block 6 at 6.30pm. The same day, Peter Capaldi talked to Rachel Aroesti of *The Guardian*.

Barry Island

The crew was back out on location on Day 12, with work scheduled for 8.30am to 8pm at Barry Island. The Barry Tourist Railway operated by Cambrian Transport on Plymouth Road was used for the area of Bristol Sidings 3&4 where the TARDIS arrived, having featured in *The Empty Child/The Doctor Dances* [2005 – see Volume 50] recorded in January 2005. The Interactive team was again present when work began on the closing scene of the restored TARDIS, and then continued with the five-foot TARDIS prop (which had an open back to allow Peter Capaldi and Jenna Coleman to stand behind it and squeeze through its doors) for the ship's arrival, and then the police box's reduction to eight inches whereupon Steve Phelps' hand took over as the Doctor

in a variety of trick shots. Moving across the road to the Owl Manor B&B, the scenes on Palmerston Drive were recorded with Clara and Rigsy amid the debris after their escape and then approaching the empty premises. Images from the location shoot formed the story *Doctor Who, Barry Island and the incredible shrinking Tardis* from *WalesOnline* on Monday 16.

Block 6 started recording with the main unit on Monday 16, meaning that the second unit had a couple of days to complete *Flatline*. BBC America and BBC Interactive were both on set in Studio 4 for the day to see the climactic scenes in the service tunnel and its junction as the trap was laid for the Boneless by Clara's group. Following various publicity duties, Peter Capaldi was available from 4pm, emerging from the restored TARDIS to repel the alien threat. After this, the escape of Clara's team from the tunnel using the Toodis to restore the handle was completed along with the shots of the Doctor's hand moving the tiny TARDIS to safety from within and a greenscreen shot of the Toodis being passed out to Clara. New insert shots of the loudspeakers were also recorded.

Doctor Grew was the title of a story in *The Sun* on Tuesday 17 when Jack Losh covered the Barry Tourist Railway shoot 'yesterday'. The second unit resumed work on Wednesday 18 when Peter Capaldi was available for a morning from Block 6. The TARDIS scenes with the Doctor were completed first so that the lead actor could then attend an interview with the BBC Interactive team and a GQ photoshoot from 12.15pm, having also completed his

Connections: Lighter on the inside

► The Doctor explains to Clara that the TARDIS is never its true weight; in *Full Circle* [1980 – see Volume 32], Romana states that on Alzarius the full-size TARDIS weighed 5,000 tonnes.



Left:
Bristol's
most wanted.



BOX

'THE MINIATURE TARDIS
— AND LATER SIEGE MODE TARDIS —
WAS MADE BY PROPS EXPERT
NICHOLAS ROBATTO.'

Right:
Stuck inside
the TARDIS.

material in the TARDIS doorway as he disposed of the Boneless. Work continued with Elena Duffy doubling Jenna Coleman as Clara for shots of the TARDIS being placed in position in the tunnel and material of Steve Phelps' hand moving the tiny police box off the railway lines. The revised version of the phone call with Danny was then recorded at Enfys Studios in Splott by Samuel Anderson after his arrival at 5.50pm and before he joined the main unit. Enfys Studios was then also the venue for the sequence with Michelle Gomez as Missy in the Nethersphere, recorded from 6.30pm.

Pick-ups and inserts

Douglas Mackinnon and Paul Wilmshurst both recorded insert shots for *Flatline* and *Kill the Moon* with a second unit from 7.30pm to 6.45pm on Friday 4 July. A variety of pick-ups were taped in Studio 1 including the shots of the Doctor holding the sonic and his hand



protruding from the tiny TARDIS (both performed by Steve Phelps), as well as a long track with a 100mm macro lens from the exterior TARDIS door to the console recorded in Studio 4. A further insert of Jenna Coleman as Clara with Frank Baker standing in as Bill for the tunnel scene of the Boneless pouring their energy into the TARDIS was recorded during work on Block 6 at Park Davies on the Mamhilad Park Estate in Pontypool on Monday 21 July, with Douglas Mackinnon briefly taking over as director from Rachel Talalay. ■

PRODUCTION

Wed 28 May 14 Britannia Quay, Cardiff Bay (Park); BBC Roath Lock Studios: Studio 4 (TARDIS)

Thu 29 May 14 The Day Room, Channel View Flats, Channel View Road, Grangetown, Cardiff (Abbot Estate - Roscoe's Flat/Hallway near lifts)

Fri 30 May 14 Assault Systems Ltd, Station Approach, Barry Island (Derelict Tunnel)

Sun 1 Jun 14 Cambrian Transport Depot, Off Hood Road, Barry (Train Storage Shed)

Mon 2 Jun 14 Winchcombe Station, Greet Road, Winchcombe (Tunnel Junction; Service Tunnel; Trainline Tunnel; Abbot Estate - Trainline)

Wed 4 Jun 14 Maelfa Shopping Centre,

Llanedeyrn Drive, Llanedeyrn (Abbot Estate - Subway)

Thu 5 Jun 14 Maelfa Shopping Centre (Abbot Estate - Graffiti Wall/Trainline/ Subway); Cambrian Transport Depot (Maintenance Room)

Fri 6 Jun 14 BBC Roath Lock Studios: Studio 4 (TARDIS)

Tue 10 Jun 14 BBC Roath Lock Studios: Studio 4 (TARDIS); Ten24 Studios, Lydgate House, Lydgate Lane, Sheffield

Wed 11 Jun 14 BBC Roath Lock Studios: Studio 4 (TARDIS); Cambrian Transport Depot (Train; Train Storage Shed)

Thu 12 Jun 14 BBC Roath Lock Studios: Studio 4 (Palmerston Drive - Front Room/ Lounge); Studio 3 (Derelict Tunnel/Abbot Estate/Tunnel)

Fri 13 Jun 14 Cambrian Transport, Plymouth Road, Barry Island (Abbot Estate - Wasteground); Owl Manor B&B, Plymouth Road, Barry Island (Palmerston Drive)

Mon 16 Jun 14 BBC Roath Lock Studios: Studio 4 (Service Tunnel - Metal Door/ Ladder; Tunnel Junction - Poster Door/ Gantry; Derelict Tunnel)

Wed 18 Jun 14 BBC Roath Lock Studios: Studio 4 (TARDIS; Service Tunnel; Tunnel Junction); Enfys Studios, Portmanmoor Road, Splott, Cardiff (Park; Nethersphere)

Fri 4 Jul 14 BBC Roath Lock Studios: Studio 1 (Palmerston Road; Black Space; Tunnel Track); Studio 4 (TARDIS)

Mon 21 Jul 14 Mamhilad Park Estate, Pontypool (Tunnel)



Post-production

Flatline was a very CGI-intensive episode with a total of 192 shots requiring computerised post-production work. These elements included the Doctor's face peering from the tiny TARDIS and his hand emerging from the ship, the wall shifting and furniture flattening at Mr Heath's, the mural figures coming to life, the demise of George, the operation of the Toodis, the giant hand in the tunnel, the train (numbered A113, an in-joke tradition among designers coming from a classroom used by design and animation alumni at the California

Institute of the Arts and first used in *Family Dog*, an animated 1987 episode of *Amazing Stories*), the restored TARDIS and the Boneless being repelled. For the majority of the Boneless shots, the 3D photographic data captured in Sheffield was placed like a skin over motion-capture recording by a group of performance artists which had been undertaken at a studio outside Oxford.

During editing, a variety of cuts had to be made to the episode for timing reasons. The episode originally opened with an establishing shot of the Abbot Estate, taking in the posters for the missing people

Above:

It's a squash and a squeeze for the Doctor and his TARDIS.



Above:
Gadget guy.

and the urban shrine to the disappeared... leading to Roscoe's barricaded flat. The scene with the community payback team originally came before the TARDIS sequence and opened with Fenton asking Rigsy of the graffiti: "Well? Don't you want to sign it?" "Already did," replied the youth angrily as Fenton told him: "No. You need a bigger brush than that, surely?" As he watched Rigsy start to paint over his work, Fenton remarked: "Oh! I was thinking you were just going to sign the corner, but it's your painting: you want to paint over it, that's up to you." As he worked, Rigsy heard the strange noise of the TARDIS arriving nearby close to the partially boarded up railway tunnel.

When Clara and Rigsy were trapped at Palmerston Drive, the Doctor commented of the flattened door handle: "They've removed a dimension." "What are they?" asked Rigsy of the patterns moving along

the walls and floor. "They're chameleons. Two dimensional. But beyond that..." began the Doctor as he peered at the scene on the monitor. When Danny called Clara about the "classic park action" he added "We've got old people. Ducks. An overflowing bin." After Clara said that a "thing" had happened, her boyfriend asked: "Are you okay? Do you need help - where are you?" "I'm fine! Everything's totally fine, I promise," lied Clara as she and Rigsy swung the chair. Later on as Clara approached the subway, the Doctor told her: "The readings that didn't make sense, the dimensional leeching." He then tried to warn her not to enter the subway, but she had removed her earpiece.

As Clara's group hid in the storage shed, Fenton tried his mobile phone and remarked: "I can't get a signal. Can anyone get a signal?" Pondering the situation in the TARDIS, the Doctor remarked:

"I think they're more like chameleons. Killing then copying. Wearing our skins as disguise." When Clara took charge, the Doctor remarked of Fenton: "He's quite a rigid thinker, isn't he? Takes quite a lack of imagination to beat psychic paper. Right, next you need to scout out..." Once Clara had everything organised, the impressed Doctor told her: "Looks like I'm surplus to requirements. Shall I go put the kettle on?"

Emotional phone calls

Considering the three exits from the derelict tunnel, Al commented: "All blocked by that flat death." "The Flat Death," winced the Doctor as he worked in the TARDIS on the Toodis. When the Doctor told Clara that he could help her in a few minutes, she told the group: "Okay. Let's take five here. My friend has... an idea." Quietly, Clara said to the Doctor: "You tried to talk to them. And that's... admirable." "It was naïve," replied the Doctor, "and the 'accidental flattening' defence is wearing a little thin. Pardon the pun. I think they know exactly what they're doing." Al moved over to Clara awkwardly and asked quietly: "Sorry. This bloke you're talking to. Outside. Can he get a message... to my wife?" "He's not exactly... outside. He's..." began Clara as the Doctor operated some controls aboard the TARDIS and told her: "Clara. I've fixed your mobile. And boosted it. Let him call her." Chilled, Clara turned from Al and quietly asked the Doctor: "Are we really at that stage?" "You might want to ring Danny, too," added the Doctor. Angrily, Clara replied: "No. I've already spoken to Danny. We are going to live." She handed the phone to Al, saying: "Call your wife. Tell her you'll see her soon." As Al made his call, Rigsy grabbed some carrier bags of spray cans: "Sorry. My old stash. Still

here." After the Doctor explained how he was working on a way to restore three dimensions, a tearful Al finished his call saying: "I love you, too." He then held out the phone to Fenton, saying: "No one you want to ring?" Numbly looking at the phone, Fenton saw Rigsy watching him and strode over to the youth saying angrily: "Here. Make your call." "No one I wanna call. Least no one who won't just hang up," replied Rigsy. Fenton withdrew the phone, reconsidered and said: "I could ring them... Whoever would... hang up on you. I could ring them for you. Say whatever you want me to say." "Why would you do that for me?" asked the teenager. "Because then you could ring the one... who would hang up... on me. And say what I tell you to say." Rigsy considered and then agreed: "I'll ring yours. But mine? I don't have anything to say... I haven't already said." Clara watched Fenton nod and hand over her phone. As the group then moved along the tunnel, Rigsy quietly told Fenton: "He says he's sorry. For the things he said. He hopes you and little Stacy are

Below:
Clara gets to grips with the sonic screwdriver.



doing well. He says he loves you both. And you're in his will. So if he doesn't..." Fenton interrupted him: "It's okay. You don't have to... I know she hung up." Suddenly, Fenton snatched the phone from Rigsy angrily: "Stupid idea. Stupid! Dunno what I was thinking." "Hey, you tried. That's..." began the youngster. "That's what?" raged the supervisor, "What do you know about it: nothing. You think we're the same? You think I'm anything like you? A failed artist in a chain gang? Whose own family's disowned him."


Beating the Boneless

After the train hit the TARDIS, the Doctor was thrown to the floor of his ship and looked up to see that the doors of the TARDIS had now vanished entirely and were just a wall of blank metal.

"There goes my dream," said Bill as Clara and Rigsy prepared the train for its ram. Inside the cab, Clara berated the artist, saying: "Oh God, you really do, don't you? You really need to be the hero. Why?" "Just get out of here," replied the youth. Later in the scene, Clara told him: "There are

exactly no good reasons to die. Except for my hairband, so if you're still willing..." "Shut up!" retorted Rigsy.

As the Doctor explained to Clara that the TARDIS was in 'Siege Mode', he continued: "But I did finally settle on a name for them. These spineless things of nightmare. Not that anyone will ever hear it." As the group entered the maintenance room with the posters, Bill asked: "Flat?... But then – how do they eat? How do they go to the toilet?" Watching Clara formulate her plan from inside the TARDIS, the Doctor smiled: "That's my girl... the map. Come on, come on. The map." As Rigsy started to spray his design, the watching Doctor declared: "Oh, that is – brilliant." Then the monitor died and he added: "Good luck, Clara. Good luck." The next scene had Clara preparing her plan in the tunnel, kissing the TARDIS cube.

After the Doctor named the alien force as the Boneless, he added: "Now get out of my dimension!" The sonic activated a switch on the TARDIS console. After the Boneless were blasted away, the Doctor asked: "Did I miss anything?" Clara ran to hug him. 

Below:
The community
service brigade.



Publicity

► Interviewed by the *Daily Record* on Tuesday 9 September, Douglas Mackinnon discussed his work on the ninth episode of the 2014 series, teasing: “*Flatline* involves different types of CGI creatures. I’ve still got some work to finish it off, but it’s looking good.”

► A 10” trailer for the episode was released by the BBC on Monday 13 October, and the following day Patrick Mulkern described it as ‘tense and startlingly imaginative’ when *Flatline* was selected as the *Drama of the Week* by the *Radio Times*.

A shot of the Doctor squeezing from the reduced TARDIS appeared with the preview while the billing was highlighted by a shot of Fenton. Also on Tuesday 14 October, initial voting opened for the 2015 National Television Awards in which *Doctor Who* had again been nominated in the Drama category while Peter Capaldi and Jenna Coleman were also in the running for Drama Performance. *Doctor Who Magazine* issue 479 was published by Panini on Thursday 16 October. *Flatline* was previewed inside, with a two-page feature by David Bryher in which he chatted to Jamie Mathieson.

Jolivan Wade played Rigby

Broadcast

► Introduced by the usual special BBC One ident including Doctor and Dalek, *Flatline* aired on BBC One at 8.25pm on Saturday 18 October in competition to *The X Factor* on ITV1; after the closing credits there was a continuity promotion for the book *Doctor Who: The Secret Lives of Monsters* by Justin Richards which was being published the following week by HarperCollins.

► *Flatline* delivered the smallest audience of the 2014 series, but still retained a place in the weekly top 30. Following transmission, a 10'45" edition of *Doctor Who Extra* was available online and on the BBC Red Button channel until 10.30pm; this featured comments from



Right
Rigsy gets
into even
more trouble.

Peter Capaldi, Jamie Mathieson, Jenna Coleman, Joivan Wade, Steven Moffat and also the special 3D scanning day with Matt Bardock and VFX supervisor Stuart Aitken. *Doctor Who Extra* was available again on the Red Button at various times through to 7.55pm on Wednesday. After the broadcast, Jamie Mathieson also blogged about the *Tiny Tardis of TERROR* in which he recounted much of the process in writing the episode.

► BBC America's 1'28" *Doctor Who Inside Look at Flatline* was made available on Sunday 19 October with comments from Peter Capaldi and Jenna Coleman. *Flatline* was repeated on BBC Three at 8pm on the Sunday evening to an estimated audience of 260,000. There was then a signed repeat at 1.50am on BBC Two on Thursday 23.

► 'I'd probably end up calling this one "oddball",' wrote Graham Kibble-White in his review for *Doctor Who Magazine*. 'Slightly more concept than content, but a completely new dimension for *Doctor Who*.'

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Flatline	Saturday 18 October 2014	8.25pm-9.10pm	BBC One	43'17"	6.71M (22nd)	85

REPEAT TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Flatline	Thursday 23 October 2014	1.50am-2.35am ¹	BBC Two	43'17"	0.33M (n/a)	n/a

¹ Signed repeat

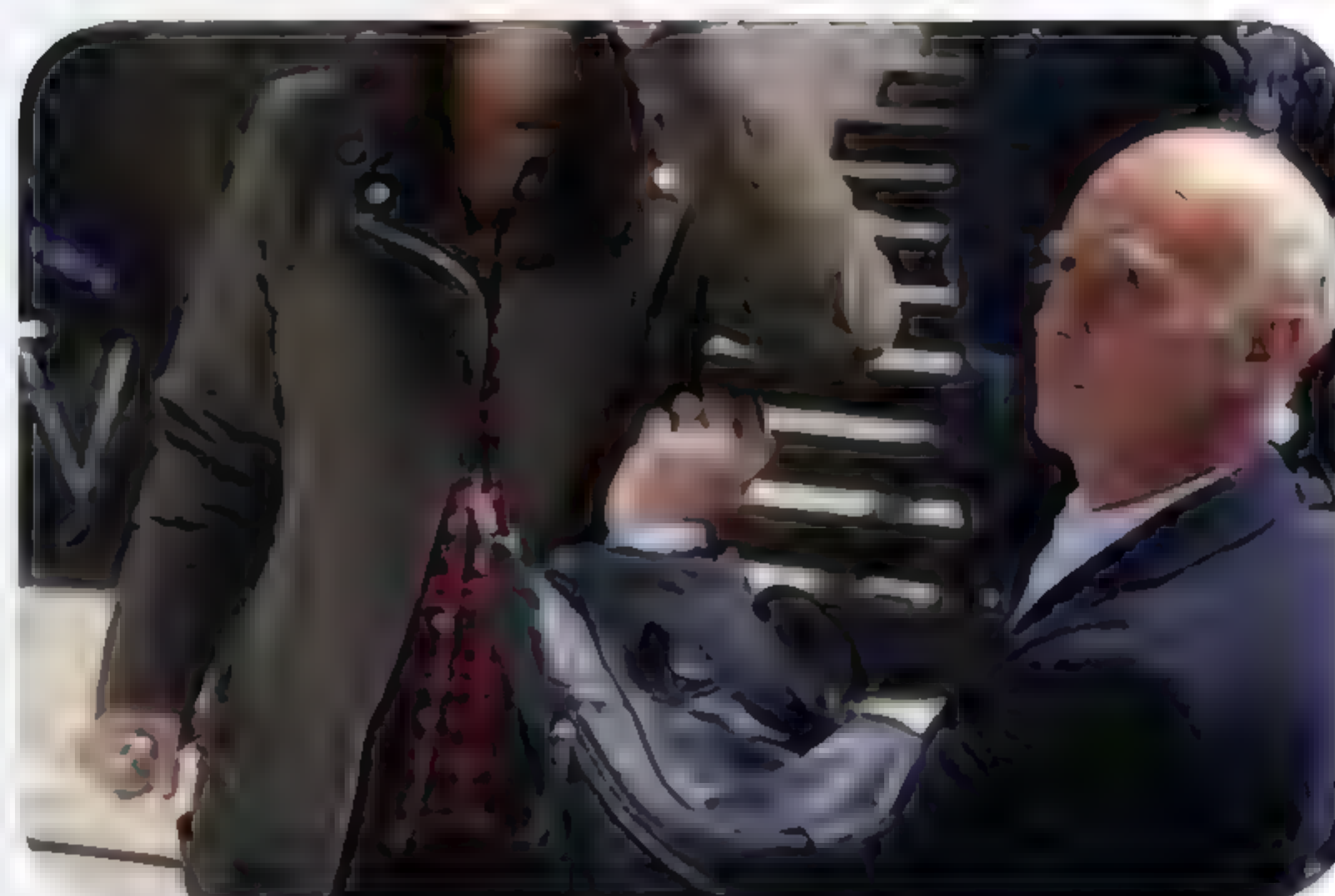
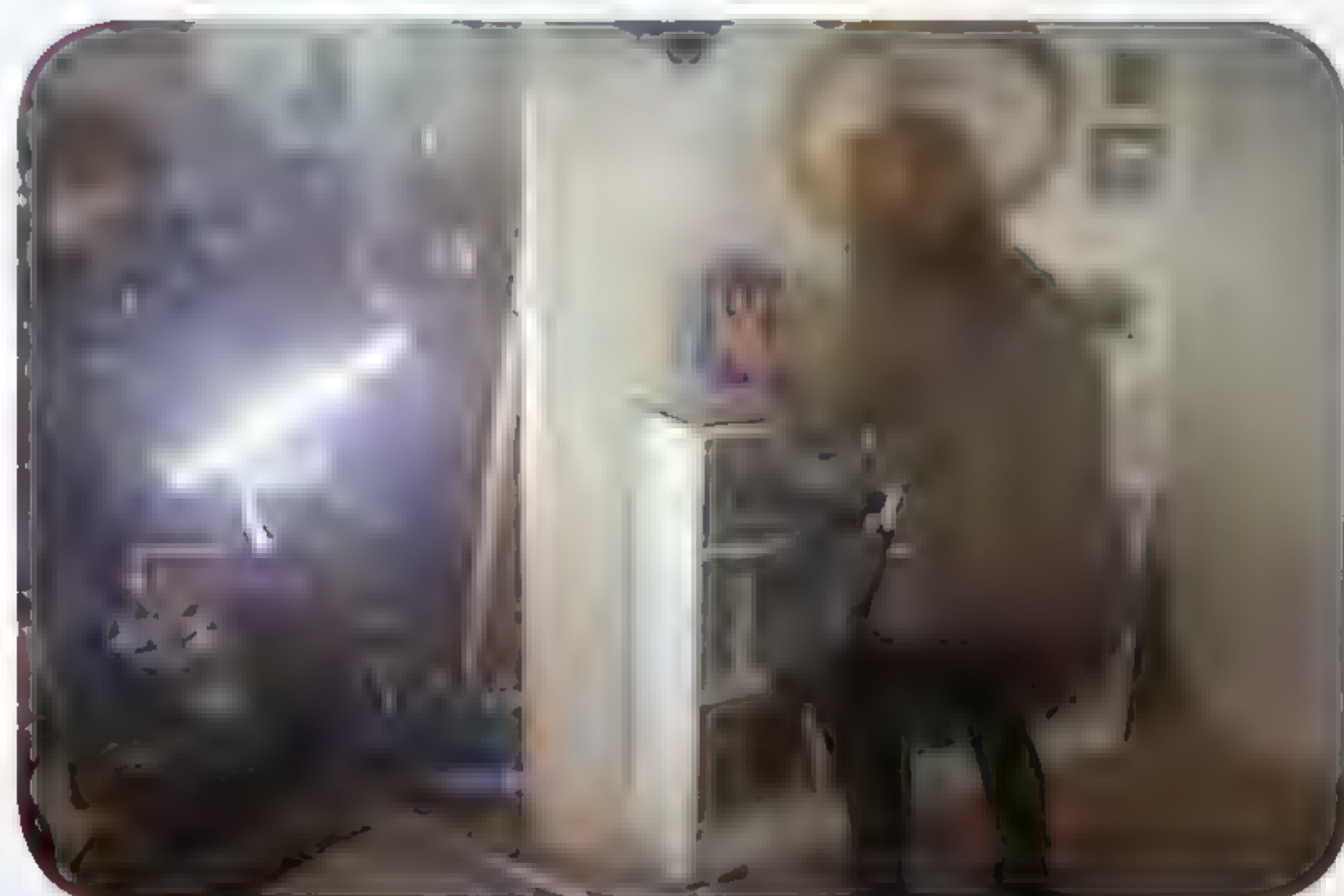
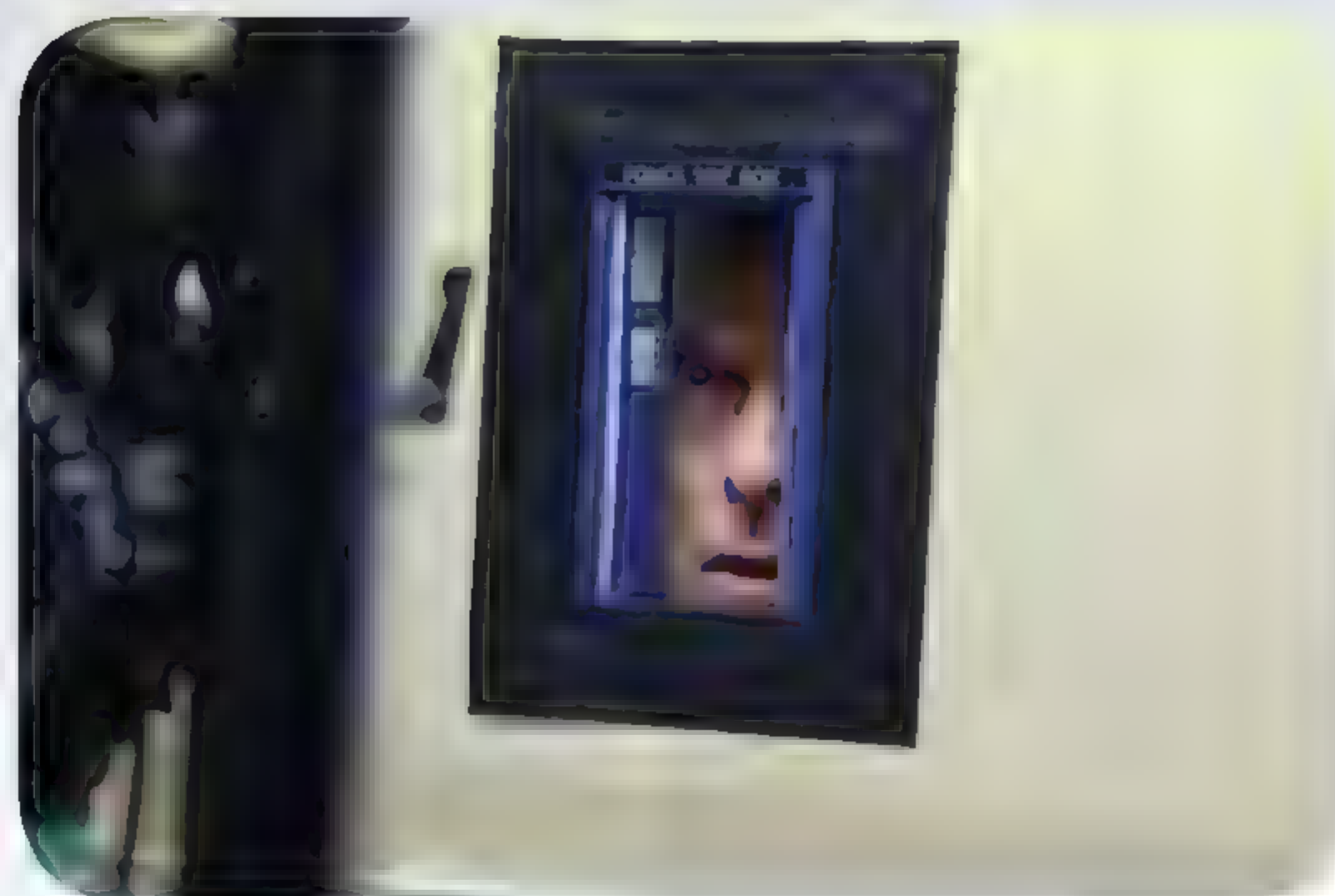
A full-body photograph of Clara Oswald from the TV show Doctor Who. She is standing in a subway station, looking off to the side with a concerned expression. She is wearing a dark, heavy coat over a red and black plaid shirt. Her long brown hair is styled with bangs. The background is a blurred subway tunnel with blue and white lights.

'THE DOCTOR TRIED TO WARN CLARA
NOT TO ENTER THE SUBWAY, BUT
SHE HAD REMOVED HER EARPIECE.'

Merchandise

Right:
Behind the
scenes on the
DVD extras.

**Opposite
page:**
Art print
for *Flatline*
by Stuart
Manning.



Far right:
Eaglemoss'
figurine of the
Twelfth Doctor.

Below:
Rubbertoe
Replicas' Seige
Mode TARDIS.

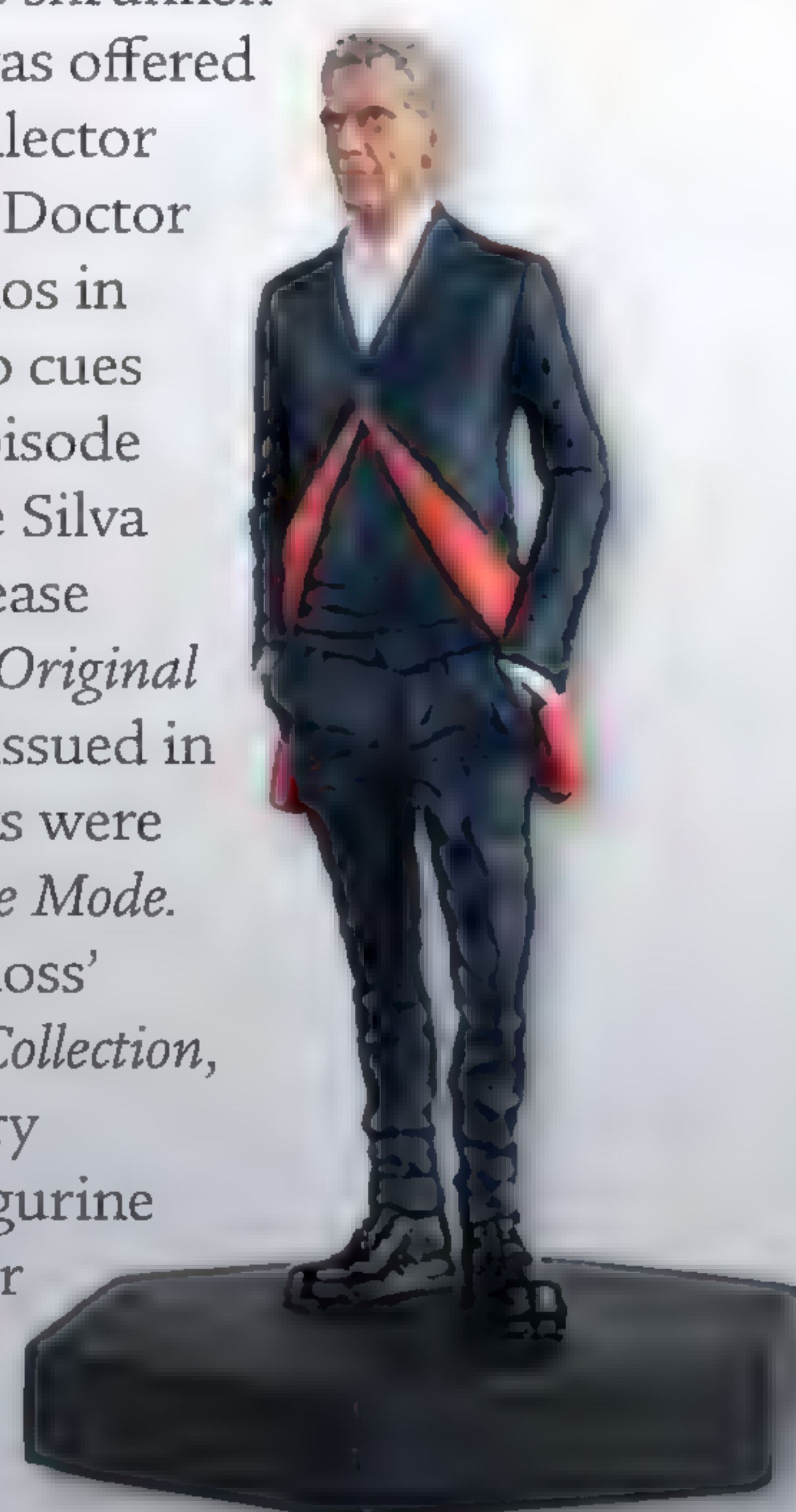
Flatline featured on *Doctor Who: The Complete Eighth Series* released on DVD and Blu-ray by BBC Worldwide on Monday 17 November 2014; also included was the corresponding *Doctor Who Extra*.

Rubbertoe Replicas – which had made the miniature TARDIS and Siege Mode TARDIS props seen in the episode – marketed replicas of these, with the Siege Mode TARDIS available in October 2014 and the small police box from August 2015.

An art print of the episode by Stuart Manning was made available from Big Chief Studios in

October 2014. A free shrunken TARDIS accessory was offered with the 1:6 scale collector figure of the Twelfth Doctor from Big Chief Studios in December 2014. Two cues of music from the episode were included on the Silva Screen three-CD release *Doctor Who: Series 8: Original Television Soundtrack* issued in May 2015. The tracks were *Not Knowing* and *Siege Mode*.

Issue 40 of Eaglemoss' *Doctor Who Figurine Collection*, published in February 2015, came with a figurine of the Twelfth Doctor from *Flatline*. ■



FEAR
IN TWO
DIMENSIONS

RadioTimes

PETER
CAPALDI

JENNA
COLEMAN



FLATLINE

DOCTOR WHO

BBC Wales presents PETER CAPALDI JENNA COLEMAN "DOCTOR WHO - FLATLINE" JOIVAN WAL
ANDY PRYOR COG: CLAUDE PRITCHARD-JONES JOHN HOWARD BURDEN "THE
MICHAEL MORRIS "PHILIP HOOKWAY "TRACIE SIMPSON "BRIAN MINCH

SAMUEL ANDERSON JOHN CUMMINS JESSICA HAYLES CHRISTOPHER FAIRBANK MATT BARDOCK
MICHAEL PICKWOOD "REAL SEX "MILK "MILLENNIUM FX "MURRAY GOLD
STEVEN MOFFATT "NICKI WILSON "JAMIE MATHESON "DOUGLAS MACKINNON

Cast and credits

CAST

Peter Capaldi.....The Doctor
Jenna Coleman.....Clara
 with
Joivan Wade.....Rigsy
Samuel Anderson.....Danny
John Cummins.....Roscoe
Jessica Hayles.....PC Forrest
Christopher Fairbank.....Fenton
Matt Bardock.....Al
Raj Bajaj.....George
James Quinn.....Bill
Michelle Gomez.....Missy

UNCREDITED

Richard Parry.....Stan
Steve Bailey, Francesca Peets, Dale Templar, Michelle Cham, Ousman Cham, Ben Price, Leesa Cartwright, Gail Wintle, Laura Morgan, Eamonn Corbett, Gabriel Tapfuma, Jordan Gitahi, Hermione Templar-Gay, Michael Britton-Jones, Jennifer Denning.....Passers-By
Steve Phelps.....Hand Double for The Doctor
Elena Duffy.....Double for Clara

Below:
 The TARDIS
 begins
 to shrink.



Jennifer Gibbon.....Woman with Two Dogs
Den Edginton, Angharad Baxter.....Park Passers-By
Geraldine Griffith.....Rigsy's Aunt [Karina]
Nevil Hampton.....Double for Fenton
Nabs Aziz.....Double for George
Robert Pavey.....Stunt Double for The Doctor
Dani Biernat.....Stunt Double for Clara
Rob Jarman.....Stunt Double for Rigsy
Frank Baker.....Double for Bill

CREDITS

Written by Jamie Mathieson
 Producer: Nikki Wilson [uncredited: Peter Bennett]
 Director: Douglas Mackinnon
 Stunt Coordinators: Crispin Layfield,
 Gordon Seed
 Stunt Performers: Dani Biernat, Rob Jarman,
 Rob Pavey
 1st Assistant Director: Jo Lea
 [uncredited: Francesco Reidy, Simon Morris]
 2nd Assistant Director: Iain Atkinson
 [uncredited: Matthew Jones, James DeHaviland]
 3rd Assistant Director: Gareth Jones
 [uncredited: Medyr Llewelyn]
 Assistant Directors: Kyran Davies, Michael Williams,
 Rheinallt Rees [uncredited: Rhun Llewelyn,
 Danielle Richards, Chris Thomas, Jordan Wallace]
 Location Manager: Iwan Roberts
 [uncredited: Iestyn Hampson-Jones]
 Unit Manager: Nick Clark
 Production Manager: Simon Morris
 Assistant Production Coordinator: Sandra Cosfeld
 Production Secretary: Medyr Llewelyn
 Production Assistants: Amorette Kristina Darby,
 Matthew Jones, Katie Player
 Assistant Accountant: Bethan Griffiths
 Art Department Accountant: Maria Hurley
 Script Supervisor: Sandy McKellar
 [uncredited: Angela Godfrey]



Script Editors: David P Davis, Richard Cookson
Camera Operator: Trevelyan Oliver
[uncredited: Roger Tooley, John Piggott, Jaz Castleton, Dave Brice]
Focus Pullers: Neil Brown, Mary Kyte
[uncredited: Mari Yamamura, Paul Andrew]
Grip: Bob Freeman
[uncredited: John Robinson, Gary Sheppard]
Camera Assistants: Elliot Hale, John Davis, Tom Rowe [uncredited: Tom Shawcroft, Samantha Patterson, Dan Toomer, Sarah Jones]
Assistant Grip: Ben Freeman
[uncredited: Gareth Robinson]
Sound Maintenance Engineers: Dafydd Parry, Jeff Welch, Matt Jones [uncredited: Miles Croft]
Gaffer: Mark Keeling
[uncredited: Mark Hutchings, Andy Gardner]
Best Boy: Francis Sparey
[uncredited: Stephen Slocombe]
Electricians: James Foy, Matt Challenger, Dan McCole, Pat Crawford
Supervising Art Director: Paul Spriggs

Art Director: Tristan Peatfield
Stand by Art Director: Sian M Hughes
Set Decorator: Adrian Anscombe
Production Buyer: Claire Trumble
Prop Buyer: May Johnson
Draughtsperson: Kartik Nagar
Prop Master: Paul Smith
Props Chargehand: Chris Dudley
Standby Props: Liam Collins, Mike Elkins
Set Dressers: Matt Watts, Scott Howe, Roger Hendry, Jayne Davies, Jamie Farrell
Storeman: Jamie Southcott
Assistant Storeman: Ryan Milton
Concept Artist: Chris Lees
Graphic Artist: Christina Tom
Standby Carpenter: Ben Milton
[uncredited: Roy Williams]
Standby Rigger: Dave Bayliss
[uncredited: Bryan Griffiths, Ian Redmond]
Practical Electrician: Christian Davies
Props Makers: Alan Hardy, Jamie Thomas
Props Driver: Gareth Fox

Above: PC Forrest's nervous system is flattened by the Boneless.



Above:
This situation
is out of the
Doctor's hands.

Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Carpenters: John Sinnott, Chris Daniels,
Lawrie Ferry, Matt Ferry, Julian Tucker,
Mark Painter, Joe Painter, Tim Burke
Head Scenic Artist: Clive Clarke
Scenic Painters: Steve Nelms, Matt Weston
Construction Driver: Jonathan Tylke
Assistant Costume Designer: Carly Griffith
Costume Supervisor: Angela Jones
[uncredited: Simon Marks]
Costume Assistants: Thomas-Huw Hopkins,
Michelle McGrath, Gemma Evans
Make-up Supervisor: Steve Williams
[uncredited: Amy Riley, Emma Cowen]

Make-up Artists: Sarah Astley-Hughes,
Emma Cowen, Ann Marie Williams
Unit Medic: Glyn Evans
Casting Associate: Alice Purser
Assistant Editor: Katrina Aust, Urien Deiniol
VFX Editor: Dan Rawlings
Post Production Coordinator: Samantha Price
Dubbing Mixer: Tim Ricketts
ADR Editor: Matthew Cox
Dialogue Editor: Darran Clement
Effects Editor: Harry Barnes
Foley Editor: Jamie Talbutt
Graphics: BBC Wales Graphics
Title Concept: Billy Hanshaw
Online Editor: Mark Hardyman
Colourist: Gareth Spensley
Conducted & Orchestrated By Ben Foster
Mixed By Jake Jackson
Recorded By Gerry O'Riordan
Original Theme Music: Ron Grainer
With Thanks to the
BBC National Orchestra of Wales
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Post Production Supervisor: Nerys Davies
Production Accountant: Jeff Dunn
Sound Recordist: Bryn Thomas
[uncredited: Gareth Meirion Thomas,
Deian Humphreys, Tim Surrey, Henry Milliner]
Costume Designer: Howard Burden
Make-up Designer: Claire Pritchard-Jones
Music: Murray Gold
Visual Effects: Axis, BBC Wales VFX
Special Effects: Real SFX
Editor: Phil Hookway
Production Designer: Michael Pickwood
Director of Photography: Nic Morris
[uncredited: Stuart Biddlecombe]
Line Producer: Tracie Simpson
Executive Producers: Steven Moffat,
Brian Minchin
BBC Cymru Wales
Drama Production
bbc.co.uk/doctorwho
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'AS HE WORKED, RIGSY HEARD
THE STRANGE NOISE OF THE TARDIS
ARRIVING NEARBY.'

Profile

JAMIE MATHIESON
Writer

Born May 1970, Jamie Alan Mathieson was raised on a council estate in Nuneaton. His parents had married in late 1969; dad Brian worked in a car factory and mother Jean (née Field) was a secretary. Jamie would write stories for his younger brother Darren (Daz), making him the hero of these fantastical tales.

Jamie was five when he was first exposed to *Doctor Who* with *Terror of the Zygons* [1975 – see Volume 23]. It so terrified him he didn't watch the show again for several years, though this did not stop him collecting the 1977 Weetabix cards. While watching the show regularly, he has confessed he preferred *Sapphire & Steel* and *Blake's 7* and was obsessed with *Star Wars*. He admits *Sapphire & Steel's* influence on *Flatline*, in particular the serial

Right: Jamie with his two *Doctor Who* Magazine awards: Best Writer 2014 and Favourite Story 2014.

Below: In 2014 Jamie Mathieson wrote *Mummy on the Orient Express*.



where a faceless force breaks through from photographs.

From the age of nine he became a committed reader of science-fiction comic *2000 AD*. “Buying the comic on Saturday became a magical ritual,” he'd later recall. “The stories and characters are seared into my memory.” He continued to read it avidly until the mid-1980s.

Though not a brilliant pupil, indeed occasionally truanting from school, he went onto Loughborough College of Art and graduated with a BA Hons in fine-art printmaking.

Mathieson subsequently struggled to find his calling, taking agency work and jobs as a bin man and postman, before five years working in a Royal Mail customer services call centre. It was while here that he began dabbling part-time in stand-up comedy from age 26 and by 30 had made it his full-time job. He quit stand-up in April 2006, with aims of becoming a professional writer and filmmaker.



In 2004 he met Julie Gardner as the *Doctor Who* revival geared up, with a view to contributing to any possible second season. Although nothing came of this when the show suddenly became a massive hit, Mathieson soon established himself as a genre writer.

By 2005 he was deep into a speculative movie script *Frequently Asked Questions About Time Travel*, eventually released in 2009 and starring Chris O'Dowd and Dean Lennox Kelly. *Front* magazine called it "*Doctor Who* meets *Shaun of the Dead*", but the film's distributor went bust before it was released, meaning minimal exposure.

The film nonetheless paved the way for Mathieson to contribute four scripts to BBC Three's fantasy horror series *Being Human* (2010-13) and he was among the writing team that won a Writers' Guild Award for the series in 2014. He also wrote episodes of webcast spin-off *Becoming Human* (2011).

He contributed an episode to the BBC television version of *Dirk Gently* (2012), starring Stephen Mangan, writing for characters created by another of his heroes, the late Douglas Adams.

Mathieson had another chance to pitch ideas to *Doctor Who*, meeting Steven Moffat in 2010, through the work of Mathieson's agent Hugo Young, but this came to nothing. It was the influence of Moffat's producer wife Sue Vertue, who had seen another spec script of Mathieson's, that gave him a third crack at the series.

Flatline was his first contribution to the show, the result of Mathieson bringing four story ideas to his latter pitch meeting, having also prepared drawings of the relevant monster for each. Although transmitted before *Flatline*, his next contribution that season was *Mummy on the Orient Express* [2014 – see Volume 78], a script borne out of a throwaway



Moffat title. Mathieson won the *Doctor Who Magazine* 2014 Season Survey Best Writer prize for these two acclaimed début episodes.

For the following season he co-wrote *The Girl Who Died* [2015] with Steven Moffat, and for the 2017 series contributed scary political satire *Oxygen* [2017].

He also wrote online short story, *My Dad, the Doctor*, published by the *First News* website in 2015.

Recent credits also include creating E4's parallel universe series *Tripped* (2015), developed from a non-broadcast 2014 pilot episode *ALT*. Mathieson was also head writer on the rebooted French science-fiction series *Metal Hurlant: Origins* (2016).

He made his home in Brighton with his wife Eleanor, an artist.

He summed up his career satisfaction to *Doctor Who Magazine* interviewer Jason Arnopp in 2015: "Now I actually have a job where I can justify spending 20 minutes staring into space in the shower pondering the ins and outs of teleportation! And whatever my conclusions are, they may well end up in a script. My daydreams are genuinely paying the mortgage. Which is every young nerd's dream." 📺

Above:

Jamie Mathieson wrote 2015's *The Girl Who Died*.



IN THE FOREST OF THE NIGHT

STORY 251

One morning, the human race wakes up to face a surprising invasion: a forest has grown across the whole world overnight. The trees are reclaiming the Earth. The Doctor discovers that the final days of humanity have arrived.



Introduction

The forest has been a popular place for *Doctor Who* to head to since its earliest days. This creepy setting, full of hidden danger, is straight out of the darkest fairy tales. The very first story had an episode called *The Forest of Fear*. Next, in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1], the TARDIS landed in a petrified jungle, and in the second episode the Doctor's granddaughter Susan had to pick her way through the darkened stormy forest, convinced that someone was following her...

Thereafter, writer Terry Nation would set many of his adventures in such terrain – he gave an episode of *The Keys of Marinus* [1964 – see Volume 2] the title *The Screaming Jungle*. Others would also go down this path – from the ambitious film set constructed for *Planet of Evil* [1975 – see Volume 24] to the forest on a spaceship in *Flesh and Stone* [2010 – see Volume 64].

When searching for an idea for his first *Doctor Who* story, writer Frank Cottrell-Boyce came up with a very arresting image – the whole of modern-day Earth covered in trees! Lurking within the forest were wolves, a tiger and tree sprites who, it turned out, had masterminded the miraculous overnight forestation to save Earth from a solar flare.

The idea of trees having a mind of their own might seem a little outlandish... but this too is a long tradition rooted in many previous stories. In *The Mark of the Rani* [1985 – see Volume 41], the Rani turned a number of people into trees, and even after the transformation, one was able to help the Doctor's companion Peri.

Right:

Trees from the Forest of Cheem in 2005's *The End of the World*.



Perhaps these peculiar new trees were the spark that resulted, billions of years later, in trees evolving into sentient individuals that would leave Earth and, elsewhere in the galaxy, sow the Forest of Cheem. The Ninth Doctor met three of its trees in *The End of the World* [2005 – see Volume 48] and even started flirting with one of them. *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70] also featured trees with minds of their own.

In the Forest of the Night's vision of having central London landmarks invaded by vegetation was certainly ambitious. It's a powerful idea – bringing the unsettling and disorientating nature of the forest into our everyday lives. ■



'THE STORY'S VISION OF HAVING
CENTRAL LONDON LANDMARKS
INVADED BY VEGETATION WAS
CERTAINLY AMBITIOUS.'

STORY

A young girl called Maebh runs through a forest, coming to the TARDIS. She tells the Doctor something is chasing her and he lets her inside. She tells him she heard a voice in her head telling her to find him, and that she is in Danny Pink's group. She then says they are in the middle of London and invites the Doctor to come and see. They are in Trafalgar Square! London is overgrown! [1]

Danny and Clara are supervising a group of children on a museum sleepover. The children force the doors open, to reveal dense woodland!

The forest extends across the entire world, and is the top story of every TV news programme. [2]

Clara calls the Doctor and he tells her that he has found Maebh. She informs Danny, who reminds her that Maebh is on medication.

Maebh's mum decides to collect her, setting off through the forest on a bicycle. [3]

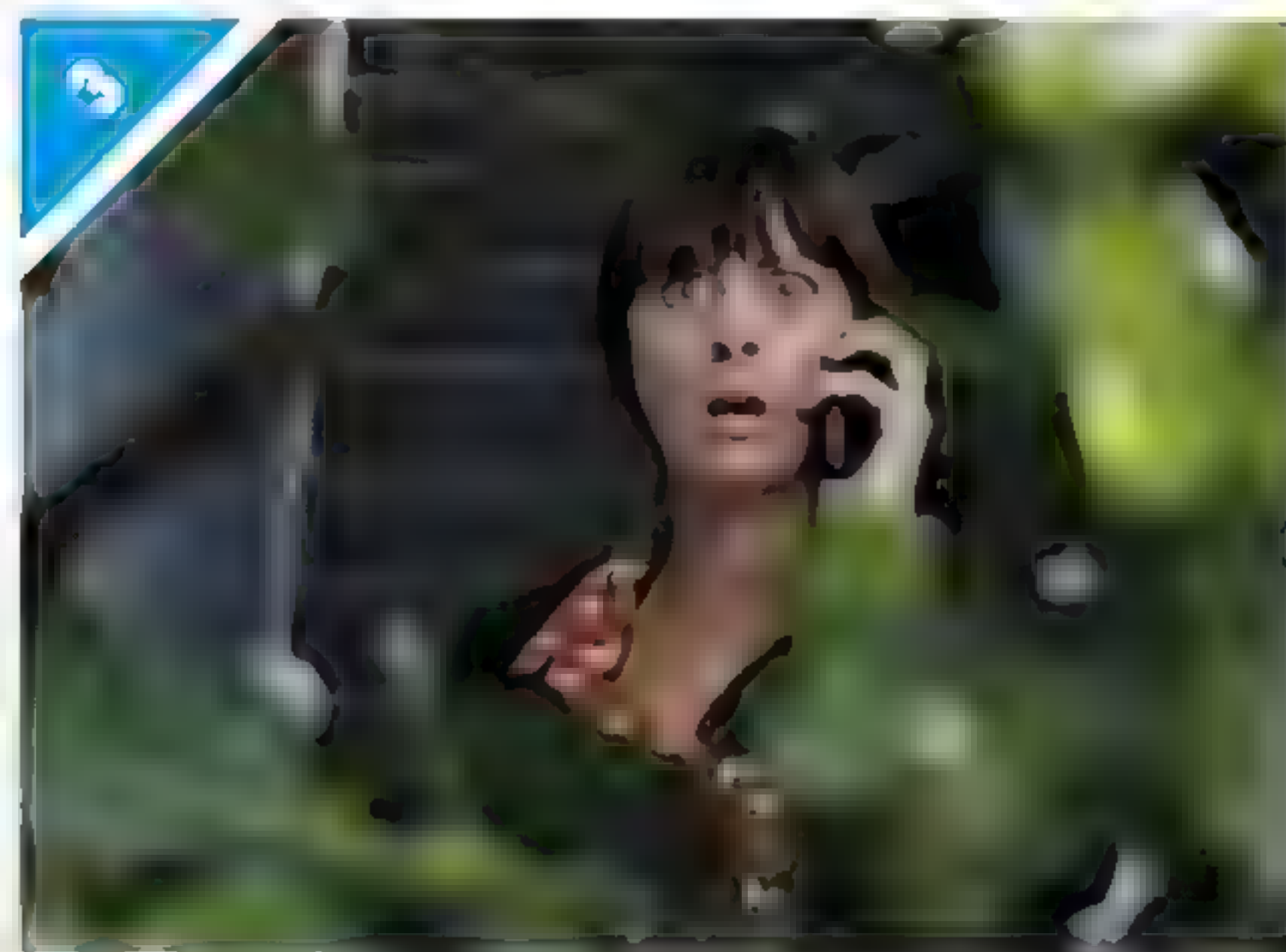
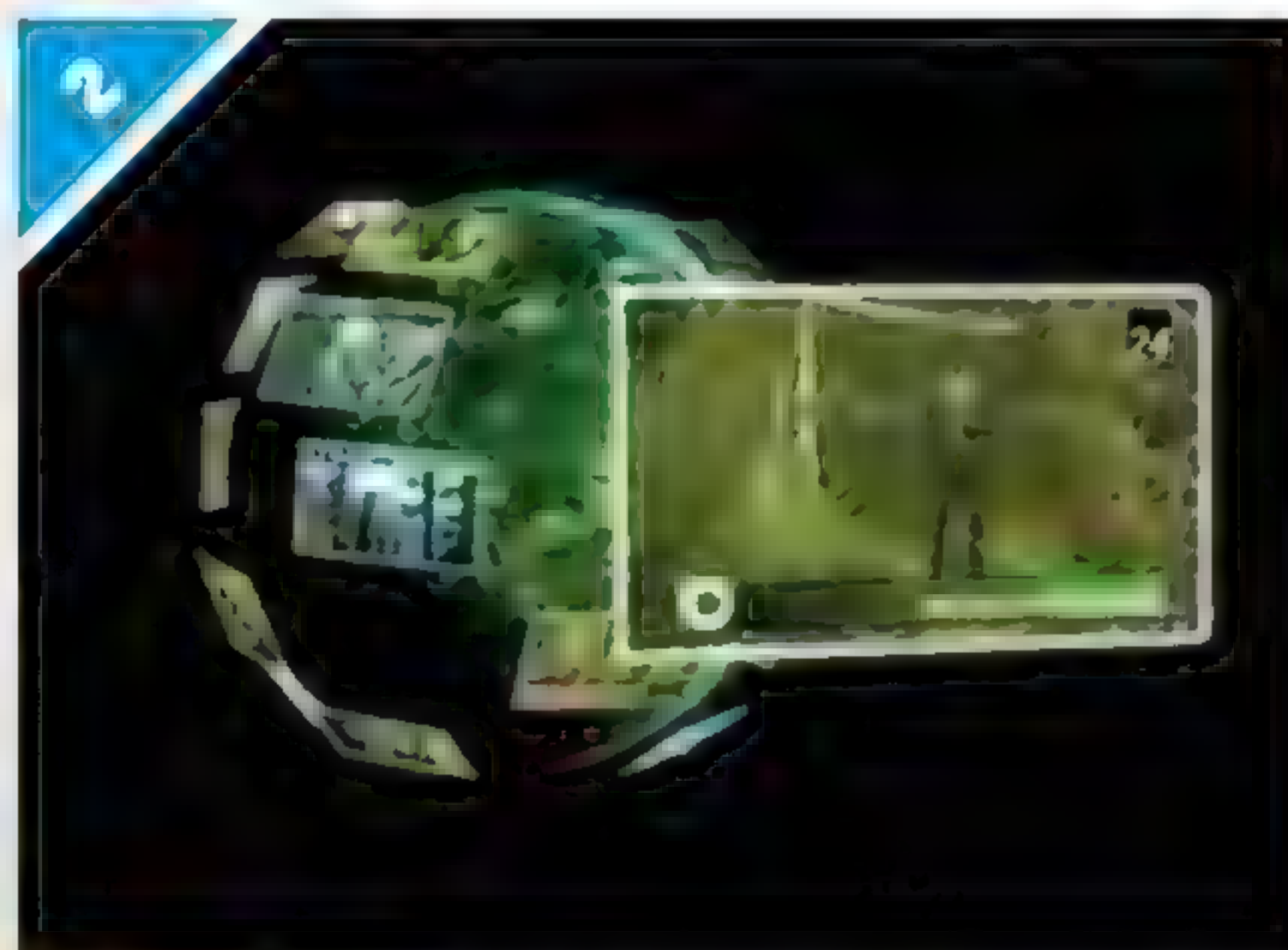
Danny and Clara's group reaches Trafalgar Square. One of the girls, Ruby, notices that the trees have both blossom and nuts – and that a broken branch has no growth rings. [4] The Doctor appears and explains that it is because the trees grew up overnight.

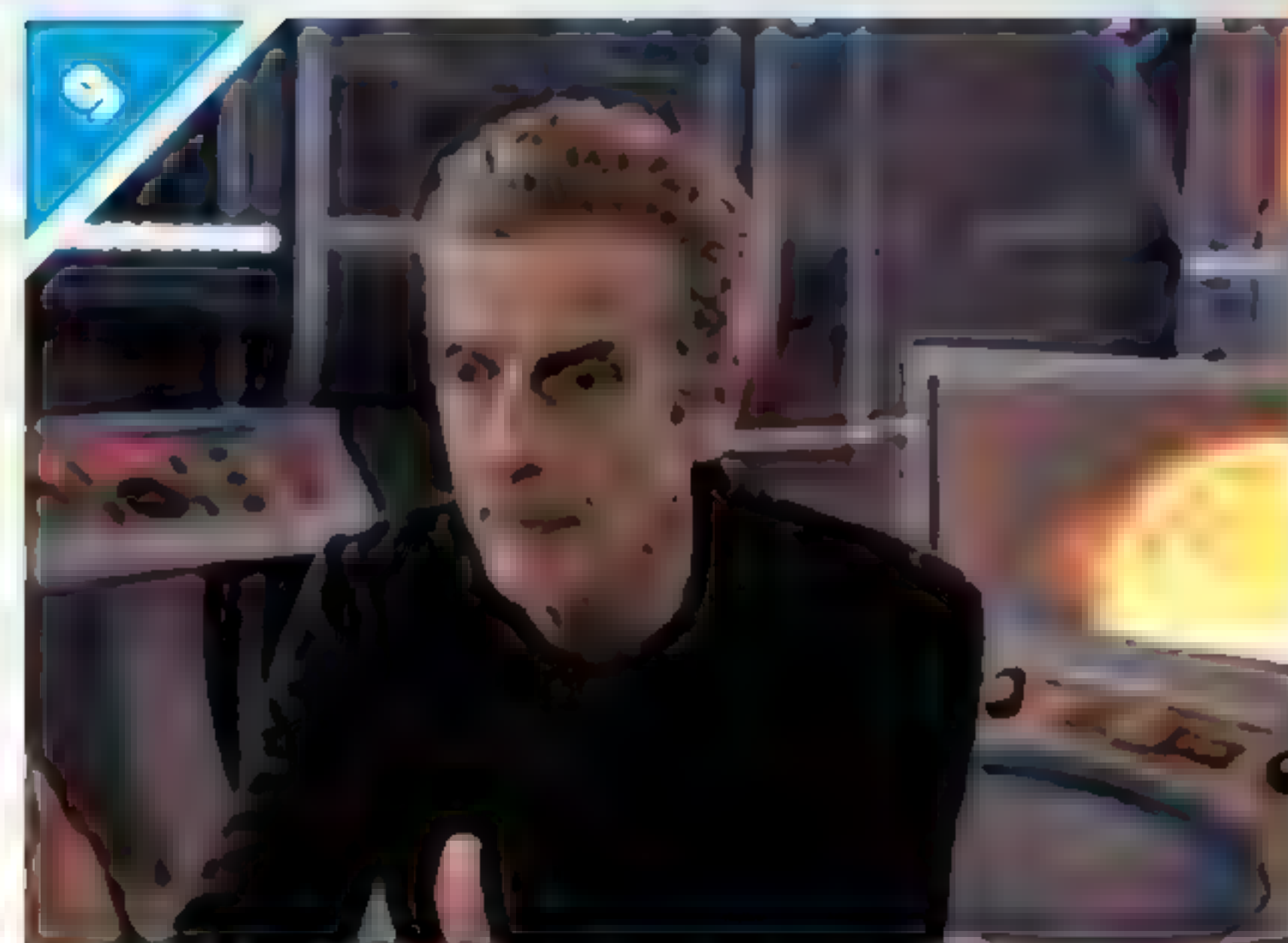
He goes into the TARDIS, followed by Danny, Clara and the children, and they try to work out why the trees have appeared. Then Danny notices that Maebh is missing. The Doctor realises that Maebh's 'voices' mean she is tuned to a different channel.

The Doctor and Clara set off to find her, leaping out of the way as Nelson's Column collapses. [5] Then they find Maebh's discarded phone.

Maebh sees people in hazard suits, then runs on, leaving her lunchbox behind.

The Doctor shows Clara a drawing made by Maebh of a solar flare





heading to Earth. Something has been communicating a warning to her. [6]

Maebh sees a wolf and screams, running through the woods. The Doctor and Clara try to help her escape the wolves by climbing over a fence. The wolves run off – because they have just seen a tiger! [7] Then the tiger retreats as Danny arrives with the children and flashes a torch in its eyes.

Maebh starts waving her arms in agitation. The Doctor explains that the forest is communicating with her; she says that ever since her sister Annabel went missing the thoughts have come to her. She thinks she made the forest appear. [8]

Clara convinces the Doctor to save them and they return to the TARDIS. But then she tells the Doctor she brought him there to send him away. One of the children, Samson, reads a news report saying that crews with defoliant agents have been deployed.

The Doctor leaves in the TARDIS – but then realises he has been an idiot. He

rematerialises and orders Clara, Danny and all the children into the TARDIS, where he explains that whenever there is a planet-threatening impact, a massive forest appears and fills the atmosphere with oxygen to act as a shield. [9]

Danny mentions the defoliation teams, and the Doctor resolves to call everyone on Earth and tell them to leave the trees alone. Maebh volunteers to make the call, telling everyone not to harm the trees. [10]

Maebh goes outside, where her mum is waiting for her. Danny realises what he nearly lost and kisses Clara. But later, he tells Clara that he knows she hasn't been telling him the truth.

The Doctor and Clara watch from the TARDIS as the solar flare is deflected [11] – and then all over the world, the forest disappears. The Doctor tells Clara that everyone will forget it ever happened.

Maebh and her mother return home – as a bush fades away to reveal Maebh's sister. [12]

IN THE FOREST OF THE NIGHT

POLICE TELEPHONE

FREE

FOR USE BY

PUBLIC

ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY

OFFICERS & CARS
RESPOND TO ALL CALLS

PULL TO OPEN

Pre-production

"So many *Doctor Who* stories are about Earth being invaded. This is about Earth invading us. About what would happen if all the trees turned against us." This was how executive producer Steven Moffat described the debut script for the series from an award-winning author and screenplay writer: Frank Cottrell-Boyce.

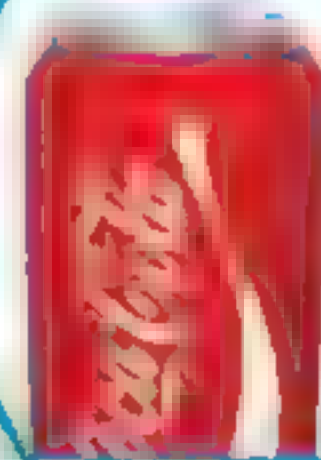
Born in Lancashire in September 1959, Frank Cottrell-Boyce's involvement with *Doctor Who* had first been revealed on Tuesday 8 October 2013 when the writer had attended a BBC writers room event at the Manchester Literature Festival. Having started writing on soaps like *Brookside*

and *Coronation Street* from the late 1990s, Cottrell-Boyce had worked with Russell T Davies on the Granada soap *Springhill* in the mid-1990s. He then moved into films collaborating with Michael Winterbottom; these ventures included *Butterfly Kiss*, *Welcome to Sarajevo*, *24 Hour Party People* and *A Cock and Bull Story*. He had also developed the animated Canadian sci-fi comedy *Captain Star*. Cottrell-Boyce's novel *Millions*, based on his film screenplay, was a major success, winning the Carnegie Medal as the best children's book published in 2004; subsequently, he wrote the sequel to *Chitty Chitty Bang Bang* (*Chitty Chitty Bang Bang Flies Again*) and also devised the 2012 Olympics opening ceremony in London.

"THIS IS ABOUT EARTH INVADING US.
ABOUT WHAT WOULD HAPPEN IF ALL
THE TREES TURNED AGAINST US."

Connections: More sugar on the inside

Explaining about the TARDIS' interior dimensions to Maebh, the Doctor likens it to the deceptive amount of sugar in the carbonated drink Coca-Cola.



Since the return of *Doctor Who* in 2005, Cottrell-Boyce had been hoping that he would have an opportunity to work on the series; he had loved *Doctor Who* since he was a child and was particularly fond of the era of the series in which Jon Pertwee had played the Doctor (accompanied by Katy Manning as Jo Grant),

notably the serials which were set in a recognisable London which he felt were more frightening. He had commented on his desire to write for *Doctor Who* to Russell T Davies, his old friend from Granada. Davies put his former colleague in touch with the current *Doctor Who* production team with a view to potentially scripting an episode. In early 2014, he received an email from executive producer Brian Minchin inviting him to submit a script idea. "Do I get to take my kids in the TARDIS?" was Cottrell-Boyce's first question.

"I was flabbergasted to be asked to write an episode – partly because I've been so absorbed in the last few series that I'd sort of forgotten that it wasn't real," the writer

Below:

Maebh and the Doctor take a stroll through a green and leafy London.



told BBC Media. He later commented to *Radio Times* that he believed it was his Olympic ceremony which cemented the commission: "Someone told me the ceremony had the feel of a *Doctor Who* Christmas Special. It's the compliment I was most chuffed with."

Young characters

Steven Moffat's advice to Cottrell-Boyce was to think of his best idea for a movie scenario and give it to the Doctor to solve. Thinking back to the 1970s *Doctor Who* serials set in London, Cottrell-Boyce aimed to use a transformed version of the capital in his own narrative, reinforcing the idea that the Earth was a special planet for the Doctor. The apparent threat to humanity was to be that of trees; since trees were comprised of wood and had no moving parts, technical devices – such as the Doctor's sonic screwdriver – would be useless against them. The Doctor



would find himself facing natural threats from plants and animals; consequently, his powers would be limited making more of a problem for him to overcome.

Having seven children of his own and being a children's author, Cottrell-Boyce had spent a lot of time working in schools and being exposed to the way youngsters spoke; he was very keen to use this in his dialogue for young characters in his script, and felt that a school-trip sleepover was also a good starting point for the pupils to get caught up in a strange adventure.

Within a few days, Cottrell-Boyce sent the BBC Cymru team a scrapbook of images which interested him in order to develop into a story; two or three pages of this concerned a forest and its reoccurrence as a nightmarish landscape in European fairy tales. In stories such as *Red Riding Hood* and *Hansel and Gretel*, children would become lost in woods and face dangers within a forest. "In every fairy story, the forest is a scary place. It's the

green and unpleasant land," the writer told *Radio Times*.

Approaching the scripting process, Cottrell-Boyce aimed to write as both a fan of the series *and* as the father of young viewers. In naming his characters for the adventure, he again drew upon these themes. Maebh Arden's surname came from the forest in central England around Warwickshire which was the setting for William Shakespeare's 1599 pastoral comedy *As You Like It*. Ruby was so named because the character spotted the vital red ring in the tree cross-section. In the earliest stages, Cottrell-Boyce had few points of reference regarding the new Doctor as played by Peter Capaldi, apart from knowing that he would be older, grumpier and sharper than his predecessor; he was soon able to see some material of the show's new star in action, having been familiar with Capaldi's work since the release of the movie *Local Hero* in 1983.

Initially, Cottrell-Boyce structured the story so that the Doctor believed that the strange events of the solar flare and the forest were directly aimed at him; these were later reduced at the suggestion of Steven Moffat who wanted a story that was more direct and emotional. An element of this was the Doctor's comment about messing about with "the fabric of time"; this was a description which Cottrell-Boyce adapted from a quote by record producer Tony Visconti who, when being interviewed on a conference call with David Bowie and Brian Eno about the 1977 album *Low*, said that his Eventide Harmonizer "f***s with the fabric of time".

Because of the considerable outdoor work required for the forest sequences, work on the episode was

Left:

Danny and Clara mix their work and personal lives.

Connections: Mr Pink

▶ As in *The Caretaker* [2014 - see Volume 78], the Doctor cannot believe that Danny teaches mathematics rather than PE.





Above:
Mr Pink takes
the lead.

scheduled for the summer when better weather could be hoped for; consequently, it would form Block 7 and be recorded as a stand-alone episode after the series finale. Dated Tuesday 15 April, Draft One simply bore the placeholder title 'X' but was specified as being for Block 7. The structure and dialogue of even this first draft was close to the finished programme apart from the resolution of the situation.

Connections: Just the ticket

► Clara comments that the school party has Oyster cards, an electronic ticketing system introduced for use on London Transport in 2003 and previously

referred to in *Planet of the Dead* [2009 - see Volume 61].



After Maebh Arden entered the TARDIS, the Doctor telephoned Clara about her. The Coal Hill pupils had an enrichment sleepover in the space gallery of the Science Museum and at this point Samson was named Noah; at the museum, Ruby was puzzled by a record player which Danny explained was how the children's parents listened to music in their own childhood. The pre-credits

concluded with the museum doors being opened to reveal the forest...

Talking to Clara over the phone, the Doctor commented that his long life was too short to see the musical *We Will Rock You* (a show based on the music of the rock band Queen which opened in 2002); it was after this that Maebh indicated that they were in Trafalgar Square. When Maebh's mum - Siobhan - emerged from her house, the neighbours discussed how the authorities had apparently planted so much greenery overnight. At the Science Museum, George and Danny went to an upper window to survey the foliage across the city, with George believing it could be some sort of protest. The Coal Hill team set out along Exhibition Road for their long walk from the museum with Danny having taken bottles of water and chocolate from the café. As the children walked along they met an elderly couple who commented on blossom *and* nuts on the trees. Noah said there were always

wolves and a witch in the woods which upset Bradley, while Ruby stressed about her asthma. In the TARDIS, the Doctor watched television news reports from New York, Paris, Nairobi... while Maebh watched the CBeebies series *Rastamouse* and started crying, upset that people would not like what she had done.

Recalling the normal behaviour of the children in flashbacks, Clara noted that Noah had taken his hood off which he never did otherwise – illustrated by a previous experience in the school swimming pool. On meeting Clara, the Doctor emphasised the damage being done by the trees to building foundations and society's infrastructure. When Nelson's Column collapsed, the Doctor quoted "nel mezzo del cammin di nostra vita mi ritrovai per una selva oscura" from Dante Alighieri's fourteenth-century poem *Inferno*: "In the middle of my life I found myself lost in a dark wood..." translated Clara.

As Siobhan and her neighbours discussed the situation in the street, night had fallen; a helicopter appeared overhead and a phone message to everyone's mobile told them to follow the vehicle to the nearest water course. Worried that Maebh

was in the area to be burnt, Siobhan ran off from the group. Following Maebh's trail, the Doctor commented to Clara: "Fairy tales are not there to tell us dragons are real. They're there to tell us dragons can be beaten"; this paraphrased writer GK Chesterton's comments in his 1909 work *Tremendous Trifles*. After the encounter with the wolves, the Doctor considered that Hansel and Gretel, Red Riding Hood and Dante in the woods could all be memories of something which happened to humanity before. Meanwhile, Siobhan reached the locked Science Museum and found other people walking together, guided by their phones, explaining that they were heading for the river. After Danny's group scared off the tiger, the Doctor noted that the extra oxygen from the trees was making the children energetic... being a vast, inflammatory oxygen tent.

The Here

When the Doctor decided to return to the TARDIS, Maebh opted to stay with him, explaining how she caused these events just before Danny returned with the others. The shimmering lights that spoke with Maebh were called the Here; the voice informed the Doctor that they were not invaders, but a shield from what was coming, like the star that crashed in the northern and southern forests – ie the Tunguska Blast and the Curacao Event. The Doctor quickly understood what the Here was doing and that this was Red Ring Day – a solar flare on the Sun; he thanked the Here for what they had done in Greater Manchester in

Connections: Trafalgar

▶ A focal landmark for the story is Trafalgar Square, established in 1844 to house Nelson's Column in tribute to the British naval victory at the Battle of Trafalgar on 21 October 1805 and the death of Admiral Lord Horatio Nelson.



Left: School-trip-turned-action-adventure.

IN THE FOREST OF THE NIGHT

STEWY YU

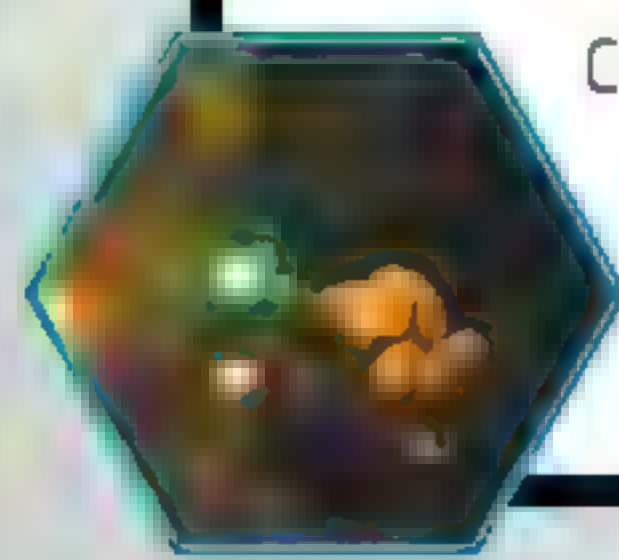


'THE SHIMMERING LIGHTS THAT SPOKE
WITH MAEBH WERE CALLED THE HERE.'

Connections: Wood weakness

▶ The Doctor's sonic screwdriver is unable to assist in combatting a timber-based threat. It cannot open a door where the wood has warped in *Silence in the Library*/*Forest of the Dead* [2008 – see Volume 59], and in *Night Terrors* [2011 – see Volume 68], the Doctor had admitted that he still needed to invent a setting for wood. It

could however track Maebh using her phone.



the Bronze Age... but felt the Here was losing its touch. This made the Here angry and they departed.

While the children were worried that the world would burn, the Doctor assured them that they would be safe with Mr Pink and left them as they prepared for the fire. The forest became full of smoke as Siobhan searched for Maebh. Returning to the TARDIS through the smoke, the frustrated Doctor thumped a tree; its branches shrivelled back and it slimmed to a sapling, revealing Charing Cross Road. As the Doctor reached

the overgrown TARDIS and found himself shut out by the brambles, Danny and Clara arrived with the children. Inside the TARDIS, the Doctor used a tuning fork in water to demonstrate resonance, splashing water; he suggested that they needed to create resonance in the cloud cover via noise. Clara realised that mobile phones could create this noise all over the world and set the TARDIS to make every mobile phone ring... once Maebh had sent a message telling mankind not to answer their phones but let them ring.

The children looked out of the TARDIS as warm rain fell in Trafalgar Square and Siobhan arrived. Refusing to take the children aboard the TARDIS to see the solar flare, Danny spoke of the wonders he had seen in the children's behaviour: "I'd rather see those things than a diamond cliff at the dawn of time." The Doctor gave Clara special protective glasses to look at the solar flare as Charing Cross Road was released from the greenery. Clara believed

that the Doctor was worried, and after he passed this off as concern about getting a massive phone bill for saving the world, he admitted that it was him thinking: "If Gallifrey returned now that would be a disaster." The Doctor then offered to take her to the Spice Planets ("five little planets running around in the same orbit like a row of ducklings") and the Marmite planet with its sticky black oceans. The Doctor returned Clara to Trafalgar Square where everything was back to normal and everyone would forget about the overnight forest.

Steven Moffat felt that Frank Cottrell-Boyce's submission was a heartfelt, lyrical script. Draft Two – dated Monday 2 June – was entitled *In the Forest of the Night*; this was inspired by William Blake's poem *The Tyger*, first published in 1794: 'Tyger Tyger, burning bright/In the forests of the night' ("I guess Blake is the most *Doctor Who*-ey of our writers. He's the one with the



crazed visions and grandeur," the writer told the *Radio Times*). Maebh now showed the Doctor where the TARDIS was in an overgrown Trafalgar Square at the end of the pre-credits, and Bill Turnbull of BBC One's *Breakfast* spoke to reporter Jenny Hill on the West Coast before discussing the greenery with Monty Don. Noah was now called Samson, Clara now phoned the Doctor, the government minister's broadcast was added, and the loss of power across London was emphasised.

Sheree Folkson

Block 7 was to be directed by Sheree Folkson. Entering the television industry in the 1980s, by the 1990s she was directing episodes of series and serials such as *The Bill*, *Band of Gold*, *Touching Evil*, collaborating with Russell T Davies on *Mine All Mine* and *Casanova*, and subsequently directing editions of *Hit*

& *Miss and Truckers* and also American shows like *Ugly Betty* and *Graceland*. Block 7 was also to have a new producer at the helm in the form of Paul Frift. Frift had been in television and films since the early 1980s, working as an assistant director and location manager before becoming a producer in the 1990s on series such as *The Way We Live Now*, *State of Play*, *Primeval*, *Crooked House*, *Going Postal*, *Room at the Top* and *The Escape Artist*.

Draft Three of *In the Forest of the Night* was dated Monday 23 June. In this version, the sleepover was now in the Natural History Museum and Siobhan now made her way through the forested London on a mountain bike. In various dialogue changes, the Doctor now made comparisons to the New Forest and didn't want to see *Les Misérables*. This draft concluded differently... with Clara choosing not to see the flare from the TARDIS. As everything returned to normal, the children were reunited with their parents at school and Clara asked Danny if he'd like to go for a drink. Marking her books that night in her flat, Clara heard the TARDIS materialise outside; she explained how she chose not to come because she needed to ensure the children were safe, but then asked the Doctor to use his time machine to let her see the flare from space... before dropping her off at Trafalgar Square.

As part of the casting process for the Coal Hill pupils, child actors were encouraged to improvise. Frank Cottrell-Boyce studied these audition tapes of the young performers, building elements of what they had said into his script revisions.

Frank Cottrell-Boyce's contribution to *Doctor Who*

Left:
Trafalgar Square as you've never seen it before.

Connections: The full Monty

➤ Clara sarcastically says that to understand about the forest they should talk to Monty Don, the horticulturalist who has been a main presenter of BBC Two's *Gardeners' World* since 2003.



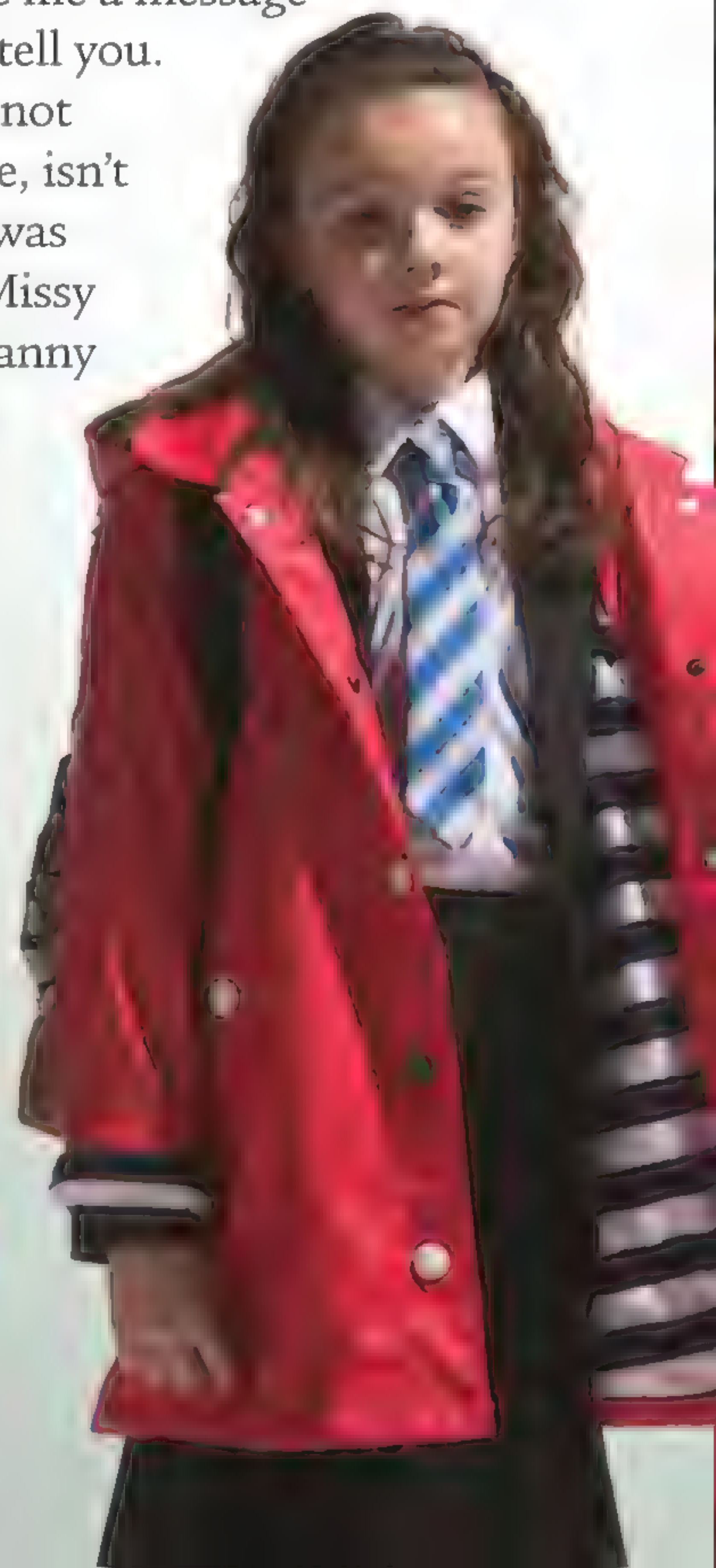
was formally announced by the BBC on Friday 4 July. “Of all the thrills that pen and paper have brought into my life, there’s nothing that quite compares to the buzz of unlimited possibility that rushes through your fingers and into your brain when you write the words: ‘Interior... TARDIS,’” commented the award-winning writer. Details were also given of the child actors lined up for his script. Maebh was to be played by 10-year-old Abigail Eames who had featured in the BBC series *The Crimson Fields* and *Harry and Paul’s Story of the 2s*. The part of Samson was taken by 12-year-old Jaydon Harris-Wallace whose main TV appearance had been on CITV’s *Text Santa*. Thirteen-year-old Ashley Foster was cast as Bradley, having appeared in the film *The Woman in Black* and the BBC One series *Blandings*. The role of Ruby had gone to the award-winning 13-year-old actress Harley Bird, who had been the voice of *Peppa Pig* in the third series of the cartoon from 2009 and had appeared in the thriller *How I Live Now*.

Right:
Thoughtful
Maebh Arden.

‘You are not alone’

With Draft Four – dated Monday 7 July – the *Breakfast* sequence now featured comments from legendary natural history broadcaster Sir David Attenborough as well as Monty Don. Danny now guided the school party along Cromwell Road where Ruby, rather than the elderly couple, made the observation about the nuts and blossom. It was with this draft that Danny discovered the English homework aboard the TARDIS. The loss of power was now changed to the kettle and television in Siobhan’s house going off; the helicopter was dropped with different dialogue between the neighbours as Siobhan set off on her bike. Maebh, the Doctor and Clara now encountered the

emergency services personnel with their flamethrowers demonstrating how the trees were fireproof; the Doctor deduced the solar flare far earlier and compared it to the one Clara witnessed on Karabraxos in *Time Heist* [2014 – see Volume 77]. The Doctor and Maebh no longer became separated from the group, and Maebh’s communication with the Here took place near the Mall. The conversation with the Here was more oblique, and after it, the forest opened to reveal a route back to Trafalgar Square where the TARDIS was ensnared in brambles. Siobhan encountered a zebra as she rode through the woods. The creation of rain was now omitted from the climax, and Maebh’s phone call was simply to put humanity’s mind at rest... something a child could do that a “Scottish male with an air of tremendous authority” couldn’t. As the children departed from the TARDIS, Maebh returned and told the Doctor: “I forgot. They gave me a message for you. I forgot to tell you. They said, ‘You are not alone.’ So that’s nice, isn’t it?” The solar flare was now witnessed by Missy before Clara and Danny returned the pupils to their parents at Coal Hill School. Clara returned home and heard the TARDIS materialising outside her flat; after seeing the flare, the Doctor talked to Clara at her flat, while the new concluding scene again featured Missy. ■



POLICE PUBLIC CALL BOX

"THEY GAVE ME A MESSAGE FOR YOU.
THEY SAID, 'YOU ARE NOT ALONE.'"

IN THE FOREST OF THE NIGHT

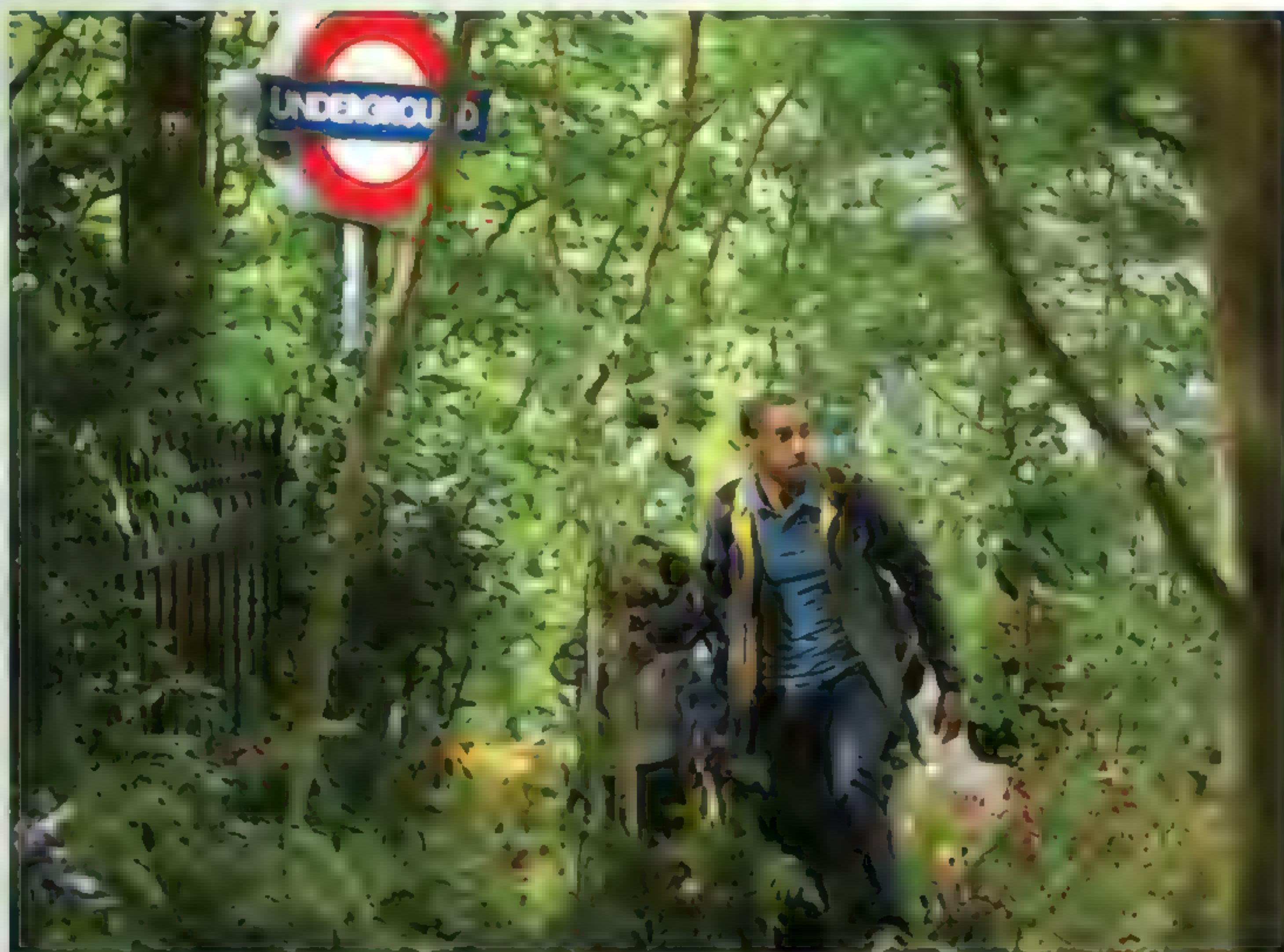
Production

The first work on Block 7 was a pre-shoot day on Friday 11 July at Studio 1 of Roath Lock. From 7.30am to just after 12.30pm, Sheree Folkson's team recorded the material with Michelle Gomez as Missy while the main unit was working on the season finale of Block 6 elsewhere at BBC Cymru; Gomez then joined the main unit while James Weber Brown recorded the minister's appeal for calm from a small government

office set; the actor's television career included *No Bananas*, *Hotel Babylon* and *Holby City*.

The readthrough draft of the script was issued on Tuesday 15 July. In this, both David Attenborough and Monty Don were omitted from the *Breakfast* sequence, as was Danny arranging provisions for the walk home. The flashback at the swimming pool was omitted and that with Ruby and Danny inserted, while the power died with Siobhan's radio falling silent. The

'THE DOCTOR AND CLARA'S DISCUSSION
ABOUT TREES AS THEY RETURNED TO
THE TARDIS WAS ADDED.'



Above:
Overgrown
London.

Doctor and Clara's discussion about trees as they returned to the TARDIS was added along with the new resolution in which the Doctor suddenly realised what was happening and had Maebh urge humanity *not* to attack the trees. When Maebh was reunited with her mother, they saw the path back to Coal Hill School and Danny now confronted Clara over the marking she had left aboard the TARDIS.

The readthrough for *In the Forest of the Night* took place in London at the Millennium & Copthorne Hotel at Chelsea Football Club at Stamford Bridge from 10.30am on Friday 18 July; the team had travelled to London that morning to record material for Block 6, with Jenna Coleman required for recording later that

Connections: The big lie

▶ Clara's lying to Danny about seeing the Doctor was exposed months after the events of

Mummy on the Orient Express [2014 - see Volume 78].



day. In addition to the young cast playing the pupils, Welsh actress Siwan Morris played Maebh's mother, her credits including *Mine All Mine*, *Skins* and CBBC's *Wolfblood*. Siobhan's neighbour was played by Michelle Asante who had appeared in the medical drama *Monroe*. Peter Capaldi was impressed with

the imaginative script which offered a magical mix of story elements.

In the shooting script issued on Monday 21 July, the Accra reporter was now reporting on a forthcoming football match and there was more friction as Clara and Danny discussed the Doctor. References to Dante and *Rastamouse* were dropped as was Siobhan's encounter with a zebra, the Doctor's recollection of the Untempered Schism, and Danny's mention of the diamond cliff at the dawn of time. Bill Turnbull still featured in a *Breakfast* link saying: "Perplexing reports from all over the country of; what would you call it? An unexpected horticultural development... Jenny..." While recording on the final day of Block 6 continued at Pontypool, the children in the Block 7 cast joined Sheree Folkson for a make-up and costume test on the TARDIS set.

On Tuesday 22 July, pink script revisions affected some of the dialogue between Danny and Clara, and the conversation outside the TARDIS as Clara told the Doctor that she could not abandon her



pupils and urged him to save himself. This was Day 1 of Block 7 with work on the standing TARDIS set in Studio 4 scheduled for 7am to 8pm. Care was taken with the working hours of the young cast, most of whom were scheduled for scenes between 9.45am and 7pm; to assist with line-ups and reduce the burden on Abigail Eames, Ophelia Nelson doubled for her during the day and on various occasions during the rest of the shoot. As with most days of the shoot, BBC Interactive was present to record behind-the-scenes material, starting as work proceeded with Maebh watching the Doctor taking Clara's call and then the Coal Hill Year 8 'Gifted and Talented Group' exploring the TARDIS. Visiting the set and speaking to Peter Capaldi and Jenna Coleman during the day was Sajid Javid, the secretary for culture, media and sport, with a shot of the meeting tweeted by the official *Doctor Who* account at lunchtime.

Further script changes – blue revisions – appeared on Wednesday 23 July; these included Clara asking the Doctor

if he recognised this strange situation and the reinstatement of the dialogue about the Untempered Schism. The same day, location work was scheduled for 8am to 6.30pm at the Caerwent Training Area, a military training area previously used in April 2008 for recording on *The Next Doctor* [2008 – see Volume 60] and in April 2013 for *The Day of the Doctor* [2013 – see Volume 75]; surrounding the training village were wild woods which were perfect for the overgrown London. The dense – but accessible – woodland was ideal for the production team and was dressed with items of street furniture (traffic lights, bollards, lamp posts, a phone box, litter bins, Belisha beacons) as well as road signs (notably Cromwell Road in SW7), entrances to the London Underground (for Knightsbridge and Green Park stations), signs for the Natural History Museum in Kensington and a bus stop on Hammersmith Broadway. There were also forced perspective flats of buildings and vehicles used to create the illusion of the overgrown London.

Woodland area

The cast and crew were warned to remain only in designated filming zones, and that the woodland area was home to flies and mosquitos... with long trousers and insect repellent suggested as being standard during work at the venue. Interactive was again on set to record scenes at the metal fence where the Doctor, Clara and Maebh encountered the wolves and the tiger – none of which were present but indicated for eyeline purposes by a tennis ball – and were rescued by

Connections: Send in the Marines

▶ As a marching song for the class, Danny uses *Everywhere We Go*, a marching cadence used by the US Marines.



Left:

Jenna Coleman and Samuel Anderson take on the roles of Miss Oswald and Mr Pink.



IN THE FOREST OF THE NIGHT

THESE DAYS

YOU



'THE CHILDREN IN THE BLOCK 7 CAST JOINED SHEREE FOLKSON FOR A MAKE-UP AND COSTUME TEST ON THE TARDIS SET.'

Connections: The glums

▶ The Doctor comments that even a Time Lord's life is too short to see *Les Misérables*, an epic stage musical based on Victor Hugo's 1862 novel of the same name which opened in 1985.



Right:

Ruby enjoys her school trip.

Danny and his 'team'. Tree surgeon Martin Papworth joined the team for the day to advise on all matters arboreal, and the crew suffered a delay in getting access to the venue with the unit vehicles.

Recording on the same schedule was intended for Caerwent on Thursday 24 with the Interactive unit again present to cover work

on the scenes of the TARDIS duo finding Maebh's pencil case, and its owner's encounter with the emergency services personnel and their flame-throwers. Set dressing for the overgrown London included a London taxi cab provided by JP Cars, and the shoot was visited by both BBC Cymru head of drama Faith Penhale, and director Stefan Schwartz who had played the Knight Commander in *Battlefield* [1989 – see Volume 45] and was a friend of Peter Capaldi's, having worked with him on the 1992 comedy drama film *Soft Top Hard Shoulder*.

Maebh's point of view

The third day at Caerwent began by completing the scenes from the previous two days. Following this, scenes of the Doctor and Clara trying to locate Maebh were recorded, after which the pre-credit sequence of Maebh running through the greenery was recorded; for some of these scenes, Abigail Eames was fitted with a chest camera to record close ups of Maebh as she hurried along. The young actress then performed the scenes where Maebh dropped her lunchbox and saw the wolves. The final sequence of the day – recorded under the supervision of stunt co-ordinator Dani Biernat – was the

Right:

Miss Oswald comforts her student.



Doctor and Clara narrowly escaping injury when Nelson's Column came crashing down in Trafalgar Square (an area dressed with a recreation of one of the famous lion statues on a plinth).

On Sunday 27 July, *The Sunday Times Magazine* ran *The Doctor... will see you now*, a major interview with Peter Capaldi by Matt Rudd which saw the new star discussing taking over the role he admired so much; similar items appeared on Monday 28 in the *Daily Express* (*The new, grown-up Doctor Who* by Anna Pukas) and *Daily Mail* (*My Doctor's no flirt, says Capaldi*).

After the weekend, Samuel Anderson rejoined the team on Monday 28 July





where recording back at Caerwent was scheduled for 8am to 7pm. A Steadicam was used during the day on the first scheduled sequence showing Maebh's point of view as she ran up to the TARDIS in the opening scenes. Work in 'Trafalgar Square' continued with the Doctor and Maebh discussing tree communication, the pupils taking selfies with the lion statue, plus the Doctor joining the Coal Hill teachers and their charges.

Day 6 – Tuesday 29 – was due to start at 8am with more work at 'Trafalgar Square', kicking off with the parties returning to the TARDIS and the Doctor's departure, followed by the pre-credits of Maebh leading the Doctor to Nelson's Column. For this sequence and others, a crane had been hired for the day to give high-angle tree-top shots of the cast. Danny getting the kids to sing as they went through

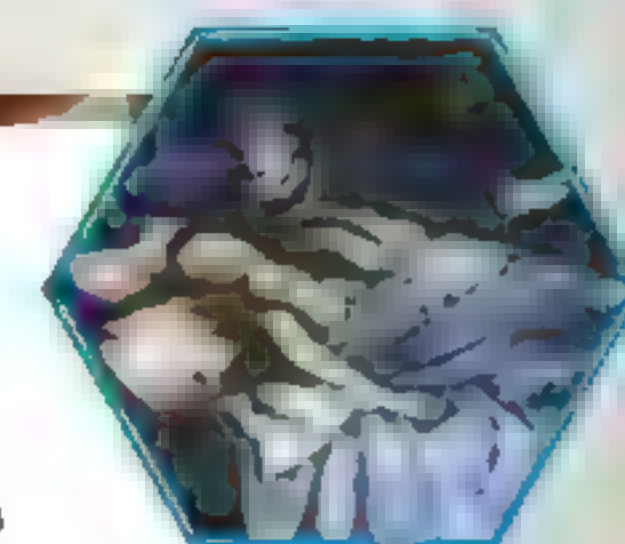
Knightsbridge was recorded next, after which the children were released and the crane was used for the shot of Nelson's Column toppling towards the Doctor and Clara, wrapping at 7pm.

For work from 8am to 7pm at Caerwent on Wednesday 30, Peter Capaldi's scenes were scheduled first so that he could be released as soon as possible to return to Roath Lock and record pick-ups on the TARDIS set with the Block 6 second unit. Consequently, scenes of Danny leading the kids, the teachers leading the pupils away from the departing TARDIS, and the Doctor calling out to the party moments later were recorded in the morning.

Above:
Coal Hill
School's Year
8 Gifted and
Talented Group.

Connections: The big sleep

▶ Clara ponders if the school party has been asleep for years like the heroine of Charles Perrault's fairy tale *La Belle au bois dormant* (better known as *Sleeping Beauty*) who slept for centuries in a castle which became surrounded by a forest.



Work continued at the 'Trafalgar Square' location with the arrival of Maebh's mum on her bike and the teachers kissing. Pick-up shots of the school party approaching the TARDIS as Clara and Danny discussed their charges were then conducted, followed by Danny and the pupils leaving the safety of the vessel to see the fallen Nelson. Work then concluded with shots of Maebh's mum navigating the foliage on her bike.

Fforest Fawr Woods

The same working hours were adopted at the training camp on Thursday 31 which saw recording start in the 'Cromwell Road' part of the forest with the school party as Clara phoned the Doctor and Danny gave instruction to his young charges. Moving on to 'Knightsbridge', Ruby asked botanic questions and Danny asked Clara for the truth about her and the Doctor. At the end of the afternoon there was then a rehearsal for the scene in

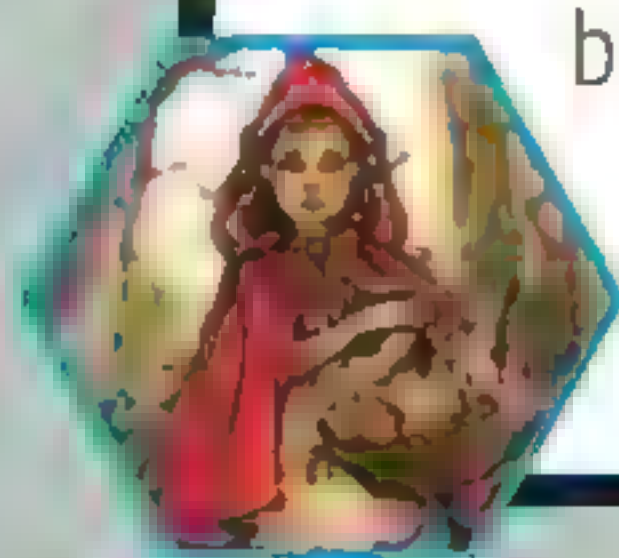
the heart of the forest where Maebh relayed the voice of the Here, with Peter Capaldi joining the cast, who had been working earlier in the day.

Charlotte Moore (controller of BBC One) and Michelle Osborn (head of communications, BBC One drama & fiction) visited the unit as they recorded from 7.30am to 6.50pm on Friday 1 August, with the team recording the scene in which the Here spoke through Maebh at Fforest Fawr Woods near Tongwynlais; this Forestry Commission venue had previously been

Connections: Fairy tales

The Doctor refers to Clara as "Red Riding Hood", the main character of a European folk tale from the tenth century who is stalked through the woods by a wolf. The pair both refer to *Hansel and Gretel*, a German fairy tale recorded by the Brothers Grimm in 1812 where two children become lost in a forest, and find a cottage

built of cakes and bread inhabited by a cannibalistic witch.



'THE TEAM MOVED BACK TO STUDIO 4
AT ROATH LOCK TO CONTINUE WORK ON
THE CURRENT TARDIS SET.'



IN THE FOREST OF THE NIGHT

ITEM 451



ABOVE: Ruby notes a peculiar red ring on a section of a tree on display.

visited by *Doctor Who* to record for *The Bells of Saint John* [2013 – see Volume 72] in October 2012, and a few months earlier in April for *Robot of Sherwood* [2014 – see Volume 77]. For this day of recording only, Maddison Woods acted as the stand-in for Abigail Eames. The same day in the USA, Peter Capaldi graced the cover of the 8 August edition of *Entertainment Weekly*, with the magazine offering Clark Collis' exclusive feature and photoshoot in connection with the series, talking to Peter Capaldi, Jenna Coleman, Steven Moffat and Brian Minchin.

After the weekend, the National Museum of Cardiff received another visit from the Doctor on Monday 4 August; the venue in Cathays Park had first been used in October 2004 for the recording of *Dalek* [2005 – see Volume 49] since when it had appeared in episodes such as

Planet of the Dead [2009 – see Volume 61], *Vincent and the Doctor* [2010 – see Volume 65], *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] and *The Day of the Doctor* [2013 – see Volume 75]. With the museum appearing as the interior of the fictitious London Zoological Museum, work began at 7.30am in the 'Tree Area' with Clara and Danny arguing about the Doctor, after which the unit moved into the 'Wolves' Caves' as the kids woke up from their sleepover. In the main hall, George attempted to open the door and the school party emerged to see the newly manifested forest. Again, a number of high-angle crane shots were recorded during the day, and the team wrapped just before 7pm with the scene of Danny on the roof looking down at the transformed city. However, in order to keep to schedule, one sequence was dropped; this showed

Maebh's mum arriving on her bike at the museum and hammering on the door in her search for her daughter. Shooting at the venue soon became a news story for *WalesOnline*.

Meanwhile, Peter Capaldi – who was not needed for the day – was at work with a unit under director Paul Wilmshurst, performing new inserts written by Joseph Lidster for the interactive *Doctor Who* Experience adventure in Cardiff. Recording from 10am to 3.30pm at the exhibition venue itself, this used the 1960s version of the TARDIS interior recreated in 2013 for *An Adventure in Space and Time* as well as the 1980s TARDIS, 2005 TARDIS and 2010 TARDIS. The team then moved back to Studio 4 at Roach Lock to continue work on the current TARDIS set through to 7pm.

It was back to school on Tuesday 5 August, with recording from 7.30am starting at the former St Illtyd's College which had already been used several times since April as Coal Hill School. The flashbacks concerning Ruby and Bradley

were recorded first, after which the team returned to Roath Lock where the scene of the Doctor and Clara on the balcony of the latter's flat was recorded in Studio 1. Jenna Coleman then departed for additional dialogue recording (ADR) work, leaving Peter Capaldi to join Abigail Eames for scenes set inside Studio 4's TARDIS, notably the young girl entering the TARDIS and then the later scene of her medication wearing off, wrapping by 7pm.

Production for the day on *In the Forest of the Night* was witnessed by writer Frank Cottrell-Boyce and his family who then visited the *Doctor Who* Experience the following morning.

Visitors

Two sets of changes were made to the script on Wednesday 6 August.

Green revisions were made to the French reporter's dialogue, while a yellow amendment saw Siobhan now refer to hydrangeas rather than leylandii. This was the final day of the shoot for the regular cast, with Peter Capaldi and Jenna Coleman due to start the world tour promoting *Doctor Who* the following day, publicising it globally in the lead up to the début of the new series on Saturday 23 August. It was also the final day with the Interactive team who had been with the episode throughout the shoot. Several visitors dropped in on this final day, including drama controller of commissioning Ben Stephenson, and Louise Jameson – who had appeared as Leela in *Doctor Who* from 1977 to 1978 and

Connections: Tunguska and Curuçá

▶ The Doctor makes reference to the events of the morning of 30 June 1908 when a massive explosion (attributed to a meteoric burst) took place near the Stony Tunguska River in the Siberian region of Russia, and 13 August 1930 when a meteoric burst occurred in the vicinity of the Curuçá River in Brazil.



Left: Maebh broadcasts from the TARDIS.

IN THE FOREST OF THE NIGHT



'CLARA TOLD THE DOCTOR THAT SHE
COULD NOT ABANDON HER PUPILS AND
URGED HIM TO SAVE HIMSELF.'



Above:
The young
cast visits the
TARDIS set.

was then appearing in Swansea in a tour of *A Murder is Announced*.

Work began at 7.30am in Studio 1 where a mock-up of the museum entrance had been created for shots of the school party exiting, plus some pick-up shots of Ruby looking at the tree rings and George (a hand double) opening the door; these shots featured a London bus seen through the foliage which carried an advertisement for *Doctor Who* on its side. Although Siwan Morris was called, the planned remount of her scene at the museum was again dropped. The TARDIS scenes of the Doctor urging the school children to save the world were then recorded along with various pick-up shots on the standing set. The final scenes of the day were in the greenscreen area of Studio 3 and covered the Doctor and Clara looking out of the police box at the solar flare. A cast and crew photograph for the series had been taken at lunchtime on the TARDIS set, while white background shots of the child

cast were taken during the day. The crew wrapped on time at 7pm, and then a special screening of *Deep Breath* [2014 – see Volume 76] for the BBC team was held at 7.30pm at the *Doctor Who* Experience.

Peter Capaldi and Jenna Coleman kicked off the world tour at Cardiff Castle on Thursday 7, with the former then returning to Roath Lock for BBC and CBBC interviews on the TARDIS set prior to the red carpet screening in Cardiff. An interview with Peter Capaldi appeared in the September 2014 issue of *Marie Claire* published on Thursday 7 August. Meanwhile, the scenes at Maebh's home were recorded from 7.30am to 6.50pm at a house on Partridge Road in the Roath part of Cardiff. A series of pick-up shots for Maebh in the forest were also recorded.

On Friday 8, Jen Pharo of *The Sun* reported how an 'insider' had told her that Peter Capaldi had signed up for a second series of *Doctor Who*. Meanwhile, Sheree Folkson and her crew returned to


Caerwent Training Area for a final day of pick-up work from 7.30am, starting with the sequence of the agitated Maebh lost in the woods and seeing the wolves. A macro lens on a camera attached to Abigail Eames on a body rig was then used for shots of Maebh running through the trees in the pre-credits, along with shots of Maebh dropping her lunchbox and Siobhan on her bike. Meanwhile, a second unit recorded the news report from real-life *Breakfast* presenter Jenny Hill, along with the material from the reporters in Paris and Accra, and cutaway shots of a traffic light and plate shots of the forest seen from inside the TARDIS. The unit wrapped shortly after 4pm.

Dangerous animals

Two further days of recording were scheduled the following week at Amazing Animals, a company which specialised in the training and provision of animals for film and television. The unit departed from Roath Lock and travelled



Above:
A troubled school trip to the museum.

up to the company's base at Heythrop Zoological Gardens near Chipping Norton in Oxfordshire to record the required shots of the tiger from 11am to 7pm on Wednesday 13 August. Crew was reminded of safety issues for the shoot with the dangerous animal. The material with the wolves was similarly recorded at the gardens from 8am to 4pm on Thursday 14, with Abigail Eames rejoining the unit for her final day on *Doctor Who*. 

PRODUCTION

Fri 11 Jul 14 BBC Roath Lock

Studios: Studio 1 (Nethersphere; Government Office)

Tue 22 Jul 14 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Wed 23 Jul 14 Caerwent Training Area, Caldicot, Caerwent (Forest - Metal Fence/Gate)

Thu 24 Jul 14 Caerwent Training Area (Forest)

Fri 25 Jul 14 Caerwent Training Area (Forest; Forest (Nelson Falls))

Mon 28 Jul 14 Caerwent Training Area (Trafalgar Square (TARDIS))

Tue 29 Jul 14 Caerwent Training Area (Trafalgar Square (TARDIS Overgrown/

TARDIS); Forest (Knightsbridge))

Wed 30 Jul 14 Caerwent Training Area (Forest (Knightsbridge); Trafalgar Square (TARDIS); Forest)

Thu 31 Jul 14 Caerwent Training Area (Cromwell Road - Forest; Knightsbridge - Forest)

Fri 1 Aug 14 Fforest Fawr Woods, Near Tongwynlais, Caerphilly Mountain (Heart of the Forest)

Mon 4 Aug 14 National Museum Cardiff, Cathays Park, Cardiff (Museum (Tree Area/Wolves Cave/Main Hall/Steps/Roof)

Tue 5 Aug 14 College Buildings, Courtney Road, Splott, Cardiff (Coal Hill School - Danny's Classroom); BBC Roath Lock Studios: Studio 1 (Clara's Flat

(TARDIS); Studio 4 (The TARDIS)

Wed 6 Aug 14 BBC Roath Lock Studios: Studio 1 (Museum (Steps/Main Hall)); Studio 4 (The TARDIS); Studio 3 (The TARDIS - greenscreen)

Thu 7 Aug 14 Partridge Road, Roath, Cardiff (Maebh's House/Street; Forest)

Fri 8 Aug 14 Caerwent Training Area (Forest; West Coast Main Line; Notre Dame - Paris; Football Pitch - Accra)

Wed 13 Aug 14 Amazing Animals, Heythrop Zoological Gardens, Green Lane, Heythrop, Chipping Norton, Oxon: Greenscreen Studio (Forest - Metal Fence/Gate)

Thu 14 Aug 14 Amazing Animals (Forest (Bracon); Forest - Metal Fence/Gate)

Post-production

Post-production and CGI work included the shots of the transformed London and its restoration, the green Earth being protected by the solar flare because of the oxygen, the useless flames from the flame throwers, the appearance of the Here around Maebh and the reveal of Annabel from the hydrangea. For the global news reports, graphics were prepared to indicate that these came from BBC One's *Breakfast*, 24 and *Nouvelles Paris*.

Below:
Camouflaged
TARDIS.

Numerous cuts had to be made to the episode to make it fit the 45-minute slot. In the pre-credits, when the satnav voice informed the Doctor that he had arrived at his destination, Maebh asked: "Where are you trying to get to?" The scene as the school party prepared to leave the museum was re-edited, moving Ruby's discussion about the tree cross-section from the end and omitting Danny's comment: "Our coach back to school should be here" plus George's comment – as he opened the door



– “It’s not like opening a jar of pickles you know. This is a high-security installation.” On emerging, when the kids started to take photos their phones buzzed. Samson answered his and commented: “Woah look at this. That’s our Robbie. That’s outside school. Coal Hill is bare trees, too.” Clara took the phone and saw the shots of the teenage lads giving a “thumbs up” outside the school.

Jenny Hill’s report was originally longer, continuing: “Believe it or not, this is the West Coast Main Line. Until midnight yesterday it was carrying thousands of passengers north from London. Today... it’s completely overgrown. We’re getting similar reports from the M25... and the Scottish Parliament...”

London’s forest

When Clara asked about the forest covering London, the Doctor originally responded: “London, yes, and also the surrounding planet.” As Danny addressed the children at the museum, he said: “OK so it stretches for several miles at least. In all directions.” “Is it some kind of protest? It’s very inconvenient,” remarked George. “An inconvenience, rightly viewed, is just another name for an adventure. Isn’t that right, team?” said the maths teacher as he strode past the youngsters, expecting them to follow. “What team? This is confusing me,” said Bradley while Samson asked: “Yeah. If there was a team – why would anyone pick you?” Outside, when Danny indicated the party should make for the river, he added: “In densely forested terrain a river will always be your easiest form of transportation.”

While the Doctor scanned the trees outside the TARDIS with his sonic screwdriver, Maebh said: “I thought



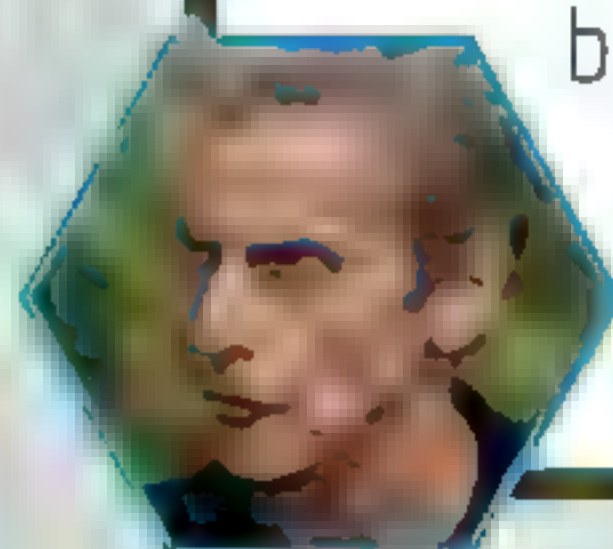
everyone would like it. But you don’t like it.” Complaining about his lack of readings, the Doctor continued to study the growth nodes and commented: “They’re still growing. If you look long enough you can actually see it growing.”

The scene outside Siobhan’s house originally came before Ruby’s observation about the trees. In this scene, Siobhan’s neighbour bemoaned: “How am I going to get my car out?” “Maebh’s on a school trip. She needs her medication. I was supposed to collect her,” explained Siobhan. In Knightsbridge, Clara complimented her pupil’s comment on the blossom and nuts (“And that’s very good observation skills, Ruby”) and at the end of the scene, Ruby told Clara: “Maebh’s on medication, Miss. What’ll happen if we don’t get to her in time? When her medication wears off she’ll go mental. Her head goes funny. It’s like...” “I think Mr Pink will get us there in time, don’t you? I think we’re in good hands with Mr Pink,” reassured Clara, adding, “Yes. We are in really good hands.” There then came a short scene in the TARDIS as the Doctor pondered to himself: “They are already blocking roads and railway lines. So no food is being delivered. No

Above:
Maebh communicates with the trees.

Connections: Quote for quote

► When the Doctor says: "This is my world, too. I walk your Earth. I breathe your air," he is paraphrasing when Clara told him, "You walk our Earth, Doctor, you breathe our air," in *Kill the Moon* [2014 – see Volume 78].



medical supplies. Plus they're still growing so it's only a matter of time before the roots cut through the power lines, water mains... Water, electricity and wood – great combination. You know, if it wasn't a forest it would be a very effective weapon." Maebh was also muttering away to herself: "Ssssh! Stop talking. Leave me alone." As the Doctor looked at her, the

girl explained: "Not you. I'm talking to... myself." "I was talking to MY self but you interrupted," the Time Lord told the girl, as she became increasingly agitated and started to make her swatting gestures.

The flashback with Bradley originally had him demanding to borrow a calculator rather than a dictionary. Arriving in Trafalgar Square, Clara thanked Danny for getting them to the TARDIS and continued: "The Doctor will help get us the rest of the way home. In fact, he'll probably be able to sort out this whole forest thing. Come on then." "I'll keep an eye on the kids," said Danny. As the Doctor emphasised that he was helpless against the trees because of their lack of circuits, he continued: "No wifi. You wave your sonic screwdriver at them all you like and... they just keep growing." When Clara suggested an act of aggression "by someone who needs trees", the Doctor retorted: "Invasion of the Space Squirrels." The Doctor's comment that the console was an antique was added in additional dialogue recording (ADR) while Capaldi was booked.

After the Doctor and Clara headed off after Maebh, there was a short sequence back at Siobhan's which saw her emerging from the house with an electric saw on an extension lead, trying to clear the tree that



was blocking her car. "Siobhan, love, there's no point. There's another tree just behind that one," said a neighbour who came over to help. "Then I'll cut that one down. And the next one. And the next one," insisted Siobhan. "You'll need a bigger extension lead. Come and have a cup of tea," said the neighbour. "I've lost one daughter. I'm not going to lose another," stated Siobhan... as the saw stuttered to a halt. Going back inside, the lights in the kitchen went off and the radio fell silent.

Mankind's nightmare

When the pupils berated Danny for letting Clara go with the Doctor, Ruby said: "I thought you were a soldier. That's so not soldier." After Ruby said a tree could fall on Clara, Danny replied: "Trees don't just collapse." The girl insisted: "Yes they do. And plus, they're only a day old so they can't be very strong, can they?" After Clara noted that the path behind her and the Doctor had become overgrown, she told him: "You're not surprised enough. You've seen



this before. Something like this... where? When?" When the Doctor continued to study the trees, she insisted: "I'm talking to you." "Which is why you didn't notice this," replied the Doctor, pointing to Maebh's mobile phone.

Following the Doctor's comment that the forest was mankind's nightmare, the action switched back to Siobhan's street where Maebh's mother was frantically trying to call her daughter by phone on the doorstep. The neighbour tried to coax her out: "We've got a little camping stove. We're going to make a nice big pot of tea. Number 6 are coming. Come on Siobhan. We never have time to just sit and talk. Before we know it, they'll have this all sorted." "And just how do you sort out a forest?" asked the worried mother. "Haven't you heard?" replied the neighbour, "It was on the radio. It's quite clever. The army are going to use the Underground tunnels to get around. They're going to pop up out of every station on the Central Line and burn pathways north and south and then they're going to do the same on the Piccadilly

Line so..." Siobhan was horrified: "Burn it? They're going to set fire to the trees? But... Maebh's still out there." "Now you don't know that. The school will look after her. And the army know what they're doing. Come on. The kettle's on. We've got..." said the neighbour. However, Siobhan had gone around the rear of the house and returned to ride off on her bike as the neighbour continued: "... ginger Hobnobs."

When the Doctor and Clara found Maebh's pencil case, the Time Lord commented: "Trail of breadcrumbs. Hansel and Gretel. Gingerbread cottage." "You do know that the gingerbread cottage was a very bad place to be?" asked Clara as she marched onwards. "Gallifrey," said the Doctor suddenly. "What?" asked Clara, stopping in her tracks. "That's where I saw this before," admitted the Doctor, continuing – with reference to *The Sound of Drums* [2007 – see Volume 56]: "During our initiation they made us look into the Untempered Schism. Everyone sees something different. I saw a forest rise and fall. Saplings that thickened into trees. Leaves that sucked in the sunlight of a thousand million summers. The great trees falling and sinking into the earth and hardening into diamonds and coal. I saw it all rise and fall like a wave of the sea."

"So this... you're saying this is something to do with Gallifrey?" asked Clara. The Doctor replied: "Time is a function of gravity. Gravity is a function of time. If we could see the sky would there be an unexpected planet?" "But Gallifrey is gone for ever," noted Clara. "Lost in the forest of destiny," replied the Doctor, "Well... time frozen and shunted into a secondary galaxy to be precise." After the attempt

Left:
Clara and
her Doctor.

Connections: Emergency action

► The minister makes reference to Cobra, the Cabinet Office Briefing Rooms where crisis response committees have been convened by the British Government since the 1970s.





Above:
Coal Hill's
Mr Pink.

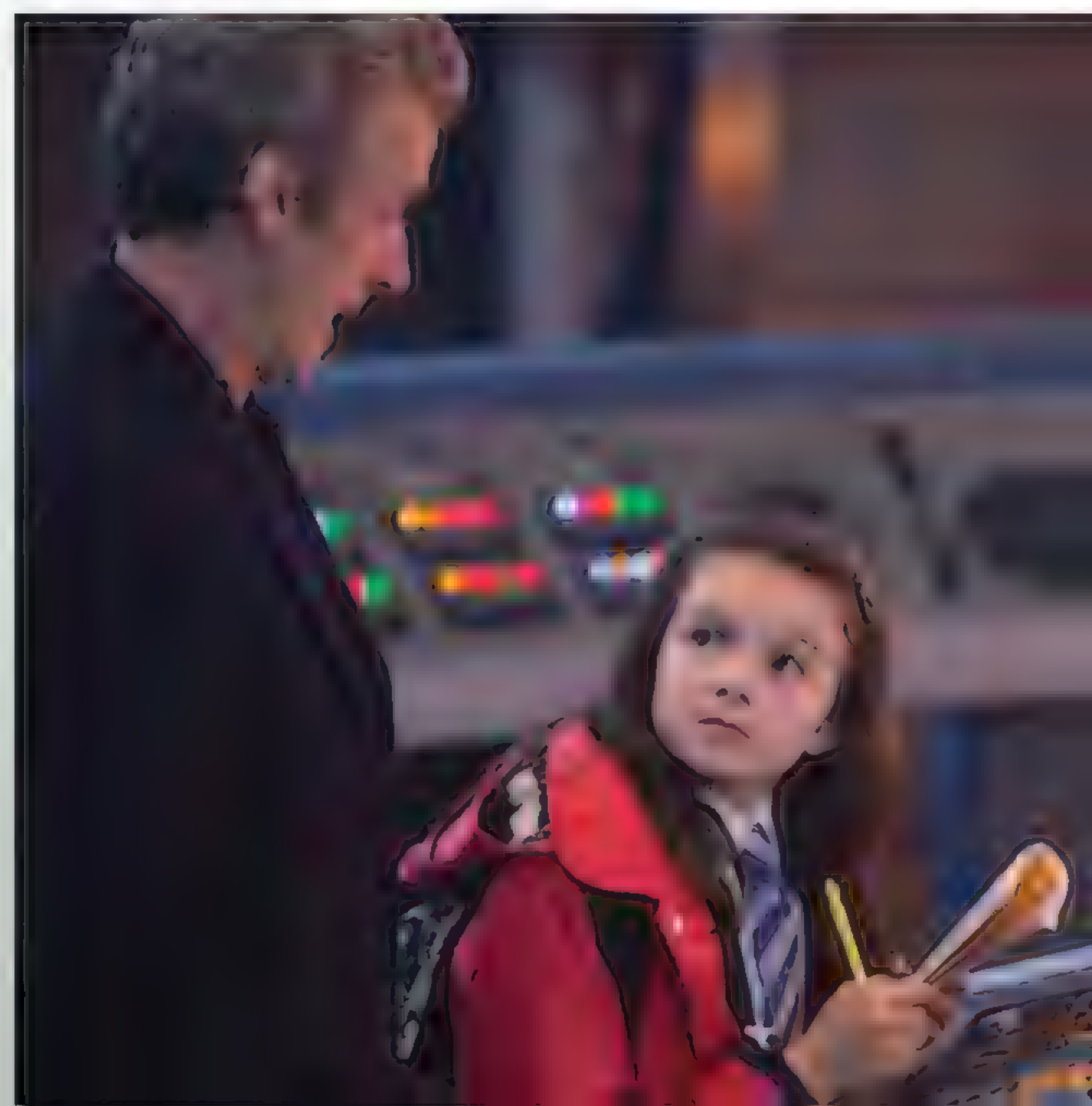
by the emergency service team to ignite the trees, the Doctor originally told Clara: "The trees all held their breath together so the fire has no oxygen..."; this was changed in ADR.

When Clara heard Maebh's scream, she said, "That's her. She's over there." "No wait. Sound can be misleading," warned the Doctor. "Wait till she screams again?!" exclaimed Clara, "That's not a plan..." As the Doctor, Clara and Maebh huddled together to keep the wolves at bay, the Doctor explained: "The gruesome reputation of the timber wolf is completely undeserved. It comes from fairy stories, not from zoology. Plus these are zoo wolves. They're not used to hunting." As the wolves fled, Maebh remarked: "I didn't do the wolves. They weren't me. The wolves just came. And something worse is coming." The Doctor then noted: "Listen... they were blind with fear. So..."; this was changed in ADR. As the tiger patrolled the wire fence, Clara remarked: "Please tell me the tiger's reputation is based on fairy tales and not on zoology..." "I'm sorry!" exclaimed Maebh as the big cat was about to leap. When Danny's group arrived on the scene, Bradley commented: "See what we did? We totally put the fear

on a tiger! ... We totally rule this forest." As Maebh started to act strangely, Danny told the Doctor: "Maebh Arden has recently experienced a personal trauma."

Catching up with Maebh, the Doctor asked the girl to communicate with the forest and ask where it came from. "I can't," said the girl, "I'll get into trouble." "Who with?" asked the Doctor. "Everyone," said the youngster. "Maebh, I'm the Doctor. Whoever is doing this, I can deal with them," assured the Doctor. When the Doctor asked incredulously how the girl could have created the forest overnight, Maebh said: "I thought it would be nice." "You didn't go all over the world with a bucket of acorns and some manure. What did you do?" asked the Doctor. "I'm sorry," apologised the girl again. "You need to tell us all you can," assured the Doctor. When the girl explained how she thought people would love the big forest, she continued: "Then it came and it was tigers and fire. I'm sorry." Seeing the girl so agitated, Danny said: "This has gone far enough." "Just give her her tablet!" insisted Ruby. "You've tried giving her tablets," replied the Doctor, "You've tried taking her on special trips. Try the one

Right:
The Doctor
teams up
with Maebh.



thing she needs... someone to listen to her." As Maebh swatted the air, Samson noted: "Errm... She's not actually saying anything." "Maebh what are you trying to shoo away?" asked the Doctor. When the girl explained about the thoughts, the Doctor asked: "You can see the thoughts?" "Too fast," said the girl. As the forest spoke through Maebh, she said: "We are Here. Always."

TARDIS lifeboat

After the Doctor suggested that the forests were calling down fire from Heaven, Clara originally repeated: "Fire from Heaven?" "You weren't listening?" replied the Doctor, "The Northern Forest – the Tunguska Blast, 1908. An asteroid smashed into Siberia. Equivalent to a thousand atom bombs. Almost destroyed the Earth. Curuçá Event 1930 – same again in the Amazon. They seem to have hit the bullseye this time." When Clara suggested using the TARDIS as a lifeboat, the Doctor agreed: "Yes. Yes, you're right of course." Clara turned back to the school group, saying: "OK, let's do this." "What's going on?" asked Danny. "Tell you in a bit. But we need to get them home," said Clara. "The kids?" asked Danny. Glancing to check the Doctor was out of earshot, Clara told him: "Everybody." Back at the TARDIS, when Clara told the Doctor that Danny would never leave the kids, she originally added: "And do you know why? Because he's a soldier."

As the Doctor watched the solar flare erupt on the TARDIS screen, the same image was seen on a screen in the Nethersphere by Missy who observed: "I do love a catastrophe." At the start of the next scene as the teachers led the children away from Trafalgar Square,



Above:
Danny protects
his pupils.

Clara told Danny: "There's something you should know." "About... us?" asked Danny. "Yes, about us... about the kids... about everyone," remarked Clara. "What?" he asked. Clara looked at the pupils: "We need to get them home to their parents. Right now that's the most important thing." "Clara, what's going on?" asked Danny. "There's something I need to tell you..." began Clara.

When the Doctor remarked to the children about the impending destruction of Earth, Samson said: "This is intense." Following Maebh's plea to humanity, Ruby asked: "So we're definitely not going to die then." "Definitely's a big word. If I'm right, you should be OK," replied the Doctor. After the Doctor offered everyone a chance to witness the rare solar event up close, the excited Clara said: "I mean this is supposed to be an enrichment day and as enriching experiences go..."

Watching from the TARDIS, as the Doctor commented on the trees harvesting the solar fire, Clara replied: "That. Is. Amazing." "Now you've seen it. Who are you going to tell?" asked the Doctor. "Well now I..." began the teacher. "If you have to keep things like this to yourself, you might as well be the last of your species," noted the Doctor. The scene with Missy was then moved from the end of the programme to before the return of the TARDIS to Clara's flat.

The completed programme concluded with a throw-forward which announced 'Next Time: The Finale Begins' and included extracts from *Dark Water/Death in Heaven* [2014 – see page 112]. ■

ICE PUBLIC CALL BOX

IN THE FOREST OF THE NIGHT



'A 10-SECOND TRAILER FOR
THE EPISODE WAS RELEASED
ON MONDAY 20 OCTOBER.'

Publicity

- ▶ The episode title – *In the Forest of the Night* – was announced by the BBC website on Monday 18 August, and an interview with Frank Cottrell-Boyce – *Finally, I'm on board the Tardis* – appeared in *The Daily Telegraph* on Friday 22.
- ▶ *Doctor Who Magazine* issue 479 from Panini, published on Thursday 16 October, previewed *Flatline* with a two-page feature in which Benjamin Cook spoke to Frank Cottrell-Boyce. A 10-second trailer for the episode was released on Monday 20 October, the same day that BBC Learning

announced the launch of *The Doctor and the Dalek*, a new game to introduce computer skills to young viewers which was voiced by Peter Capaldi, written by Phil Ford (who had co-written *Into the Dalek* [2014 – see Volume 76] and other earlier *Doctor Who* adventure games) and would be available from Wednesday 22 as part of the BBC's 'Make it Digital' initiative.

- ▶ On Tuesday 21 October, *Radio Times* promoted the episode with the colour spread *2012 Revisited* by Jonathan Holmes which showed the episode in production and offered comments from Frank Cottrell-Boyce. A colour photo of the Doctor by the iconic lion highlighted Patrick Mulkern's selection of the 'delightful fable' as one of *Saturday Choices*.

- ▶ A 56" *Introduction to In the Forest of the Night* featuring Peter Capaldi and Steven Moffat was released on Thursday 23 October. A 57" preview clip, *The New Forest*, was released the following day, teasing the Doctor's encounter with Maebh in the pre-credits. The new interactive adventure featuring the Twelfth Doctor then opened at the *Doctor Who Experience* on Friday 24 October following a short period of closure. On Saturday 25 October, the day that *In the Forest of the Night* was broadcast, Jenna Coleman was in New Zealand, attending the Armageddon Auckland Expo.



Left:
Clara calls
for help.



IN THE FOREST OF THE NIGHT

Broadcast

Above:
"It's coming.
It's coming for
everyone,
and I can't
unthink it."

▶ The specially adapted version of the BBC One ident 'Capes' was again used to introduce the episode, with the interruption from the Doctor and appearance of a Dalek amid the cyclists. After *In the Forest of the Night* was aired, BBC One screened an advert for *The Doctor and the Dalek* game on the CBBC website.

▶ The 10'25" *Doctor Who Extra* for *In the Forest of the Night* was made available on iPlayer after the episode finished and debuted on the BBC Red Button at 10pm that night, looping around

at various times through to 6am the following Saturday. This saw Samuel Anderson showing the behind-the-scenes team around the location at Caerwent along with chats on location with Abigail Eames, location manager Iwan Roberts, production designer Michael Pickwood and comments from Peter Capaldi and Steven Moffat.

▶ BBC America released a 1'14" *Doctor Who Inside Look* about the episode on Sunday 26 October, offering comments from Peter Capaldi and Jenna Coleman. The same day, another

Doctor Who Inside Look comprised 1'16" of comments about Clara and Danny from Jenna Coleman. In the UK, the episode itself was repeated the following night on BBC Three at 8.15pm to around 170,000 viewers, and again on BBC Two at 2.20am on Thursday 30 October.

- ▶ The episode met with mixed reactions. Writing in *Doctor Who Magazine*, Graham Kibble-White commented 'The problem is, in creating a story that's so introspective and inward-looking, I feel Cottrell-Boyce has lost the point of what a *Doctor Who* adventure should be... He can't see the wood for the trees.'



- ▶ At the press launch of *Last Christmas* at the BFI on Wednesday 17 December, Steven Moffat commented of *In the Forest of the Night*: "I think it will grow in stature over the years because it's so beautifully and elegantly written... There were people who thought it was maybe scientifically inaccurate – they're wrong, I checked with the scientists – and any piece of television that includes the line of dialogue 'catastrophe is the metabolism of the universe' as a part of popular entertainment has to be... a beautiful episode!"

Above:

Mr Pink gets down with the kids.

Left:

Maebh is hearing voices.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
In the Forest of the Night	Saturday 25 October 2014	8.20pm-9.05pm	BBC One	45'13"	6.92M (17th)	83

REPEAT TRANSMISSION

In the Forest of the Night	Thursday 30 October 2014	2.20am-3.05am ¹	BBC Two	45'13"	0.28M (n/a)	n/a
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¹ Signed repeat

Merchandise

Far right:

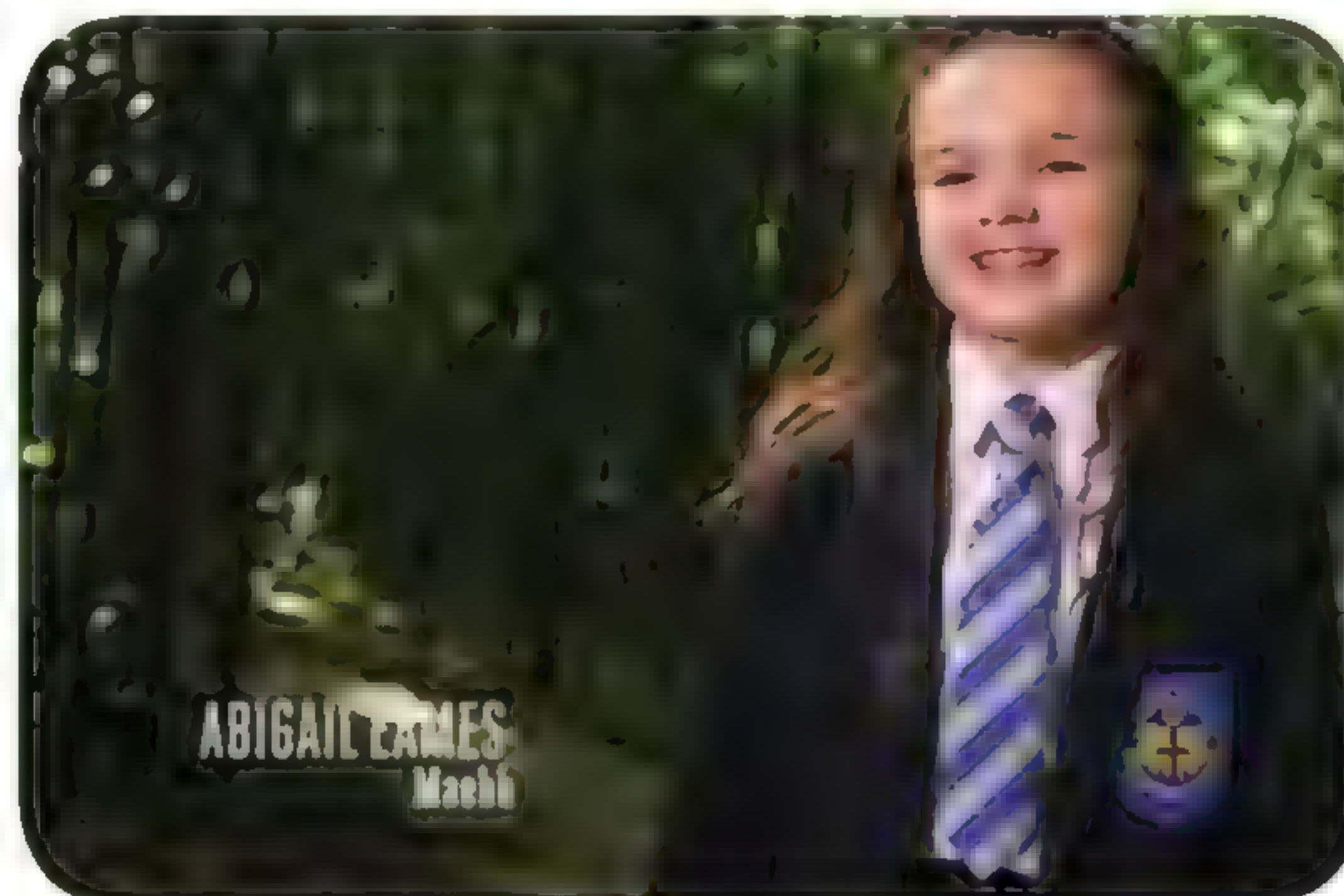
Behind the scenes on the DVD extras.

In the Forest of the Night was included on the DVD and Blu-ray release of *Doctor Who: The Complete Eighth Series* from BBC Worldwide on Monday 24 November 2014, along with its corresponding *Doctor Who Extra: The Complete Eighth Series* was also available (with exclusive packaging) via BBC Shop.

An art print based on the episode was created by Stuart Manning and made available from Big Chief Studios in October 2014. Three tracks of music from the incidental score were included on the Silva Screen triple-disc release *Doctor Who: Series 8: Original Television Soundtrack* issued in May 2015. The tracks were: *In the Woods*, *We Weren't Asleep That Long* and *Forgetting*. A *Forest of the Night* TARDIS covered in foliage was issued in the Vinyl Titans range in 2015. The model was exclusive to the Hot Topic chain of stores. 

Right:

Stuart Manning's art print for *In the Forest of the Night*.



Cast and credits

CAST

Peter Capaldi.....The Doctor
Jenna Coleman.....Clara

with

Samuel Anderson.....Danny
Abigail Eames.....Maebh
Jaydon Harris-Wallace.....Samson
Ashley Foster.....Bradley
Harley Bird.....Ruby
Michelle Gomez.....Missy
Siwan Morris.....Maebh's Mum
Harry Dickman.....George
James Weber Brown.....Minister
Michelle Asante.....Neighbour
Curtis Flowers.....Emergency Services Officer
Jenny Hill.....Herself
Kate Tydman.....Paris Reporter
Nana Amoo-Gottfried.....Accra Reporter

William Wright-Neblett.....Little Boy¹
Eloise Barnes.....Annabel²

¹ Not credited on screen; credited in *Radio Times*

² Not credited in *Radio Times*

UNCREDITED

Ophelia Nelson, Maddison Woods.....

.....Doubles for Maebh

Bea Espura, Colin Davies, Naomi Mighty, Zach Mutyambizi, Oliver Hopkins, Josh Rupensinghe, Carwyn Whomsley, Callum Peebles, Joseph Raikes, Rowan Thorne, Yousef Bakshi, Daniel Evans, Emily Thomas, Divine Utonga, Jainaba Morang, Amira Arish, Karina Tang, Oliver Penney, Ebony Robson Brown, Mya Hodson.....School Children
Terry Lloyd, Joel Phillips.....Boys In Photos



Left:

Peter Capaldi and Abigail Eames are poised for their next scene together.



Above:
Abigail, Peter
and Jenna
run through
a scene.

Jan Baker, Frank Baker, Darren Clarke
.....Neighbours
Bradley Anthony, Chris Foster, Garry George,
Angus Brown, James O'Neill, Michael
HoughtonSoldiers/Fire Fighters

CREDITS

Written by Frank Cottrell-Boyce
Producer: Paul Frift
Director: Sheree Folkson
Stunt Coordinator: Dani Biernat
1st Assistant Director: Jo Lea
2nd Assistant Director: James DeHaviland
3rd Assistant Director: Danielle Richards
[uncredited: Medyr Llewelyn]
Assistant Directors: Gareth Jones, Chris Thomas
[uncredited: Lewis Kenting, Nick Goolding,
Matthew Jones]
Unit Drivers: Sean Evans, Kyle Davies
Location Manager: Iwan Roberts
[uncredited: Iestyn Hampson-Jones]
Unit Manager: Nick Clark
Production Coordinator: Adam Knopf
Assistant Production Coordinator: Sandra Cosfeld
Production Assistants: Matthew Jones, Katie Player
Chaperones: Jenni Tarr, Jan Gordon, Alison Nelson

Assistant Accountant: Bethan Griffiths
Art Department Accountant: Maria Hurley
Script Supervisor: Steve Walker
Script Editor: David P Davis
Camera Operator: Mark McQuoid
[uncredited: Alf Tramontin, Roger Tooley]
Focus Pullers: Jonathan Vidgen, Jason Oxley
[uncredited: Shirley Schumacher, Jason Cuddy]
Grip: John Robinson [uncredited: Richy Holt]
Camera Assistants: Cai Thompson, Katy Kardasz,
Tom Rowe [uncredited: Laurence Watson,
Tom Meadows, Steven Owen]
Assistant Grip: Sean Cronin
[uncredited: Vis Sopjani, Gareth Robinson]
Sound Maintenance Engineers: Tam Shoring,
Christopher Goding
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Electricians: Gafin Riley, Andy Gardiner,
Bob Milton, Gareth Sheldon, Steve Hopkins
[uncredited: Steve Guy, Greg Mould, Jonathan Cox]
Art Directors: Sian M Hughes, Vicki Stevenson
[uncredited: Paul Spriggs]
Stand by Art Director: Jim McCallum
Set Decorator: Adrian Anscombe
Production Buyer: Helen O'Leary

Prop Buyers: May Johnson, Vicki Male
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Ian Davies
 Set Dressers: Jayne Davies, Scott Howe,
 Jamie Farrell
 Storeman: Jamie Southcott
 Assistant Storeman: Ryan Milton
 Concept Artist: Chris Lees
 Graphic Artist: Christina Tom
 Standby Carpenter: Paul Jones
 Standby Rigger: Bryan Griffiths
 [uncredited: Ian Redmond, Lyn Moses,
 Laurence Jones]
 Practical Electrician: Christian Davies
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Carpenters: John Sinnott, Chris Daniels,
 Lawrie Ferry, Matt Ferry, Julian Tucker, Mark
 Painter, Joe Painter, Tim Burke
 Head Scenic Artist: Clive Clarke
 Scenic Painters: Steve Nelms, Matt Weston
 Construction Driver: Jonathan Tylke
 Assistant Costume Designer: Carly Griffith
 Costume Supervisor: Melissa Cook
 Costume Assistants: Michelle McGrath,
 Gemma Evans, Simon Marks, Charlotte Bestwick
 [uncredited: Tom Hopkins]

Make-up Supervisor: Amy Riley
 [uncredited: Emma Cowen]
 Make-up Artists: Emma Cowen,
 Ann Marie Williams
 Unit Medic: Glyn Evans
 Casting Associate: Alice Purser
 Assistant Editor: Katrina Aust, Will Burgess
 VFX Editor: Dan Rawlings
 Post Production Coordinator: Samantha Price
 Dubbing Mixer: Mark Ferda
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Graphics: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editor: Geraint Pari Huws
 Colourist: Gareth Spensley
 Conducted & Orchestrated By Ben Foster
 Mixed By Jake Jackson
 Recorded By Gerry O'Riordan
 Original Theme Music: Ron Grainer
 With Thanks to the
 BBC National Orchestra of Wales
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Tim Surrey]
 Costume Designer: Howard Burden
 Make-up Designer: Claire Pritchard-Jones
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Editor: Lucien Clayton
 Production Designer: Michael Pickwood
 Director of Photography: Mark Garrett
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat,
 Brian Minchin
 BBC Cymru Wales
 Drama Production
 bbc.co.uk/doctorwho
 © BBC 2014

Left:
 Location
 filming.



Profile

**FRANK
COTTRELL-BOYCE**

Writer

Born Francis Gerard Boyce on 23 September 1959 into a Catholic family in Liverpool, he grew up in Rainhill, St Helens on Merseyside. Dad Francis and mum Joan (née Grimes) had married autumn 1958. His father was a teacher and while he studied for an Open University degree, young Frank read his father's Renaissance art course notes.

While at St Bartholomew's Primary, Rainhill, Frank's writing was encouraged when, at 11, a Viking story of his was enthusiastically read to the class by his teacher. He would later say it made him feel like a magician.

While attending West Park Grammar he became involved in Liverpool's emerging punk scene, attending gigs at legendary venue Eric's. He would much later write

about these times in Radio 4's play series *One Chord Wonders* (2008).

At Keble College, Oxford University he studied English, later gaining a postgraduate doctorate in the history of Charles I. While at university he met future wife Denise Cottrell, studying theology and intending to become a nun. They married in autumn 1983, adopting their hyphenated name. They have seven children; four boys and three girls, born since 1987.

Cottrell-Boyce began his TV writing career, perhaps inevitably, with Channel Four's Merseyside soap *Brookside*, providing a run of episodes from 1986-9, also writing teen-centric spin-off *Damon and Debbie* (1987). His first authored piece was late-night Channel Four thriller *The Real Eddy English* (1989).

Working at Thames TV, he met trainee editor and budding director Michael Winterbottom and began concocting possible film projects. Thames helped finance *Forget About Me* (1990), a film about two squaddies travelling through Europe to see Simple Minds, which gained exposure at film festivals. Theirs would soon prove a fruitful partnership.

Meanwhile Cottrell-Boyce became a prolific writer for *Coronation Street*, providing 43 episodes from 1991-6. Working as a TV critic for political journal *Living Marxism* at the time, he ensured copies were always stocked on The Kabin's shelves in the programme.

In this period, other television work included Granada murder anthology *In Suspicious Circumstances* (1992), Central's *Crime Story* (1992/4), Hartwood/Carlton's mini-series *A Woman's Guide to Adultery* (1993), TV movie *New York Crossing* (1996) and BBC drama documentary *Saint-Ex* (1996), a biopic of author Antoine de Saint-Exupéry. He, Paul Abbott and Russell T Davies were chief writers on Granada's

Below:

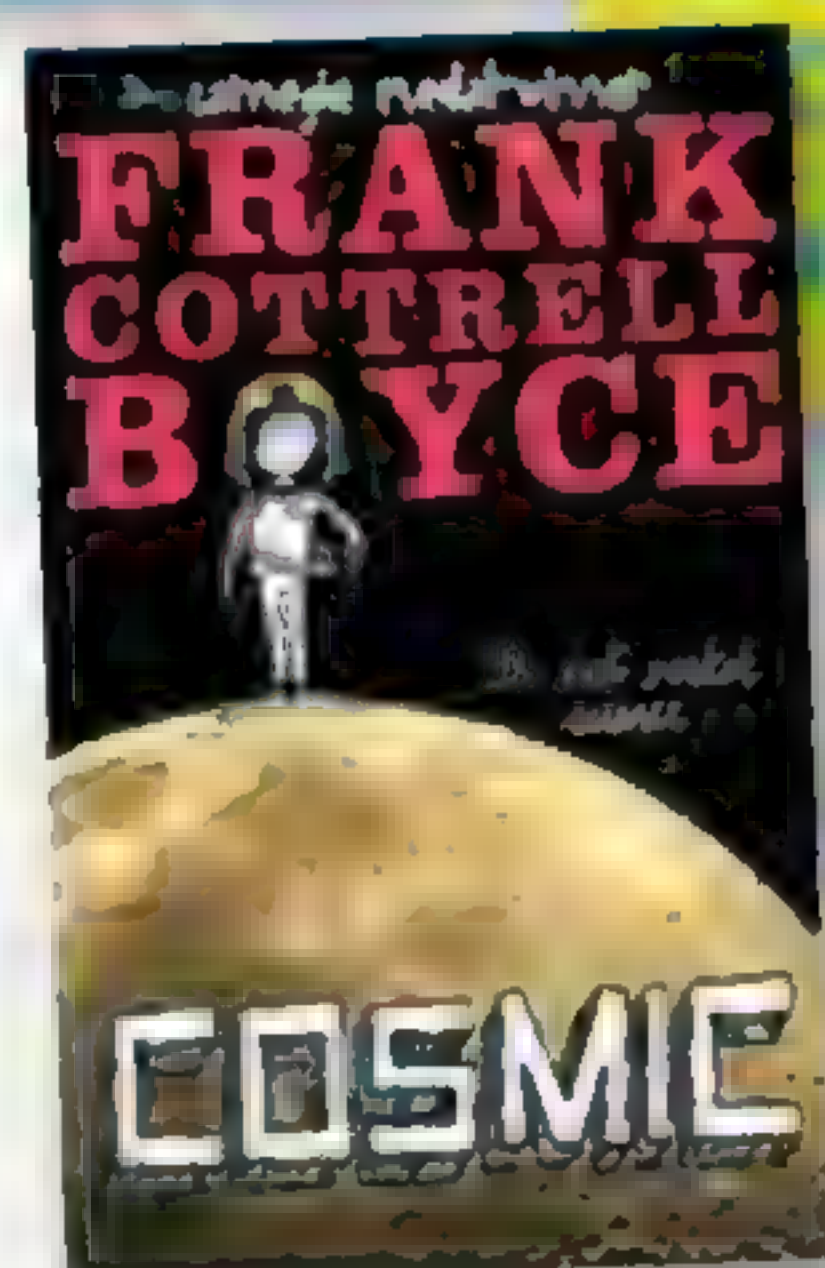
Frank Cottrell-Boyce wrote the 2017 *Doctor Who* episode *Smile*.





bizarre melodramatic soap *Springhill* (1996-8), broadcast by Sky. Cottrell-Boyce also created and wrote Canadian animated *Star Trek* spoof *Captain Star* (1997).

He and Michael Winterbottom embarked on their film career with lesbian road movie *Butterfly Kiss* (1995), followed by civil war movie *Welcome to Sarajevo* (1997), a modern-day adaptation of *The Mayor of Casterbridge* retitled *The Claim* (2000), and romance *Code 46* (2003). Steve Coogan took the lead role in *24 Hour Party People* (2002), a romanticised life story of Tony Wilson, Factory Records boss, and his part in Manchester's post-punk rock scene. For Cottrell-Boyce and Winterbottom's final collaboration, historical adaptation *A Cock and Bull Story* (2006), again starring Coogan, Boyce wrote under a pseudonym.



Other screenplays have included a biopic of tragic cellist Jacqueline Du Pré *Hilary and Jackie* (1998), Julien Temple's story of Coleridge and Wordsworth *Pandaemonium* (2000), Alex Cox's *Revenagers Tragedy* (2002), a seventeenth-century play relocated to a post-apocalyptic Liverpool, another Liverpool-based effort *Grow Your Own* (2007), revenge drama *The Railway Man* (2013) and AA Milne biopic *Goodbye Christopher Robin* (2017).

TV pieces were acclaimed Holocaust single drama *God on Trial* (2008) and BBC family drama *Framed* (2009), set in Wales and starring Trevor Eve and Eve Myles.

It was his novel of his screenplay for the feature film *Millions* (2004), published six months before the film's release, which recast him as a children's novelist when it won a prestigious Carnegie Medal prize. The movie was directed by Danny Boyle, forging another productive partnership.

Cottrell-Boyce's children's novels include *Framed* (2005), *Cosmic* (2008), *Desirable* (2008), and with *The Unforgotten Coat* (2011) winning the *The Guardian* children's

fiction prize. He wrote *The Astounding Broccoli Boy* (2015) and *Sputnik's Guide to Life on Earth* (2016), plus three authorised sequels to Ian Fleming's *Chitty Chitty Bang Bang* (2011-13).

Perhaps his greatest achievement is to have written the London 2012 Olympics Opening Ceremony *Isles of Wonder*, collaborating with director Danny Boyle.

He resides in Crosby, north Liverpool, and was made Professor of Reading and Communication at Liverpool Hope University in 2012.

He followed up *In the Forest of the Night* with a second *Doctor Who* episode, *Smile* [2017]. ■



DARK WATER/ DEATH IN HEAVEN

▶ STORY 252

At the sinister 3W Institute, death is not the end. The deceased become an army of Cybermen which Missy plans to use in an unexpected way. As the Doctor faces his greatest challenge, sacrifices must be made...



DARK WATER

RAVEN

STORY 267

'A SOURCE OF POSSIBLE
CONTROVERSY WAS THE REIMAGINING
OF THE MASTER AS A WOMAN.'

Introduction

Dark Water and Death in Heaven cover a couple of controversial issues. One, possibly quite profound, the other, arguably trivial – you can make your own mind up which is which.

Surely it's a bold move for *Doctor Who* to ignore any religious sensibilities and make its own case for what awaits us in the afterlife. Previously, the Doctor's been something of a sceptic, unconvinced by his companion Jo Grant's belief that they'd died and gone to heaven in *The Three Doctors* [1972/3 – see Volume 19]. But when Clara's boyfriend was killed in a road traffic accident in *Dark Water*, that's exactly where the Doctor proposed they go – or rather to wherever Danny Pink had ended up.

Of course, the Nethersphere isn't really Heaven at all. And just as well: never mind the ghoulish idea that the departed souls of those being cremated experience the sensation of being burnt alive, who wants to be met at the Pearly Gates by a suited executive insisting there are forms to be filled in? You'd have thought death would be an escape from admin, if nothing else.

The other source of possible controversy, of course, was the reimagining of the Master – the Doctor's most persistently arch of enemies – as a woman. Michelle Gomez first appeared as the mysterious 'Missy' in *Deep Breath* [2014 – see Volume 76] and at the end of *Dark Water* it's revealed that she's the latest iteration of the evil Time Lord. The Doctor had already indicated that a change of gender could occur when a Time Lord regenerates in *The Doctor's Wife* [2010 – see Volume 67], when he received a message from his old friend the Corsair who had been both a man and a woman. We actually see one of the Doctor's people change from male to female in *Hell Bent* [2015]. To underscore the idea that this could happen to the Doctor, the General commented how for most of her lives she had been a woman, and only regenerated into a man late in life. Of course, the Doctor himself finally became a woman in *Twice Upon a Time* [2017].

That Christmas Special also revisits an idea from *Dark Water/Death in Heaven*. Missy may have had malign plans for all the souls she'd saved, but at the heart of both stories was the sentimental idea that there is a way for the people we love to continue to exist after they die. ■

Left:

Jodie Whittaker became the first female to play the Doctor in 2017.



STORY Dark Water

Danny is walking through a park when Clara phones him. She has something important to tell him, but first she tells him she loves him. He tells her he loves her, then goes quiet. A woman's voice comes on the line, telling Clara that Danny has just been knocked down by a car. [1]

Danny is dead. The pupils of Coal Hill School make a shrine to his memory. [2]

Clara calls the Doctor. He answers – and then he wakes up, outside the TARDIS overlooking a river of lava. After he answered Clara, she asked to see a volcano, then she collected a box of sleep patches and put one on his neck.

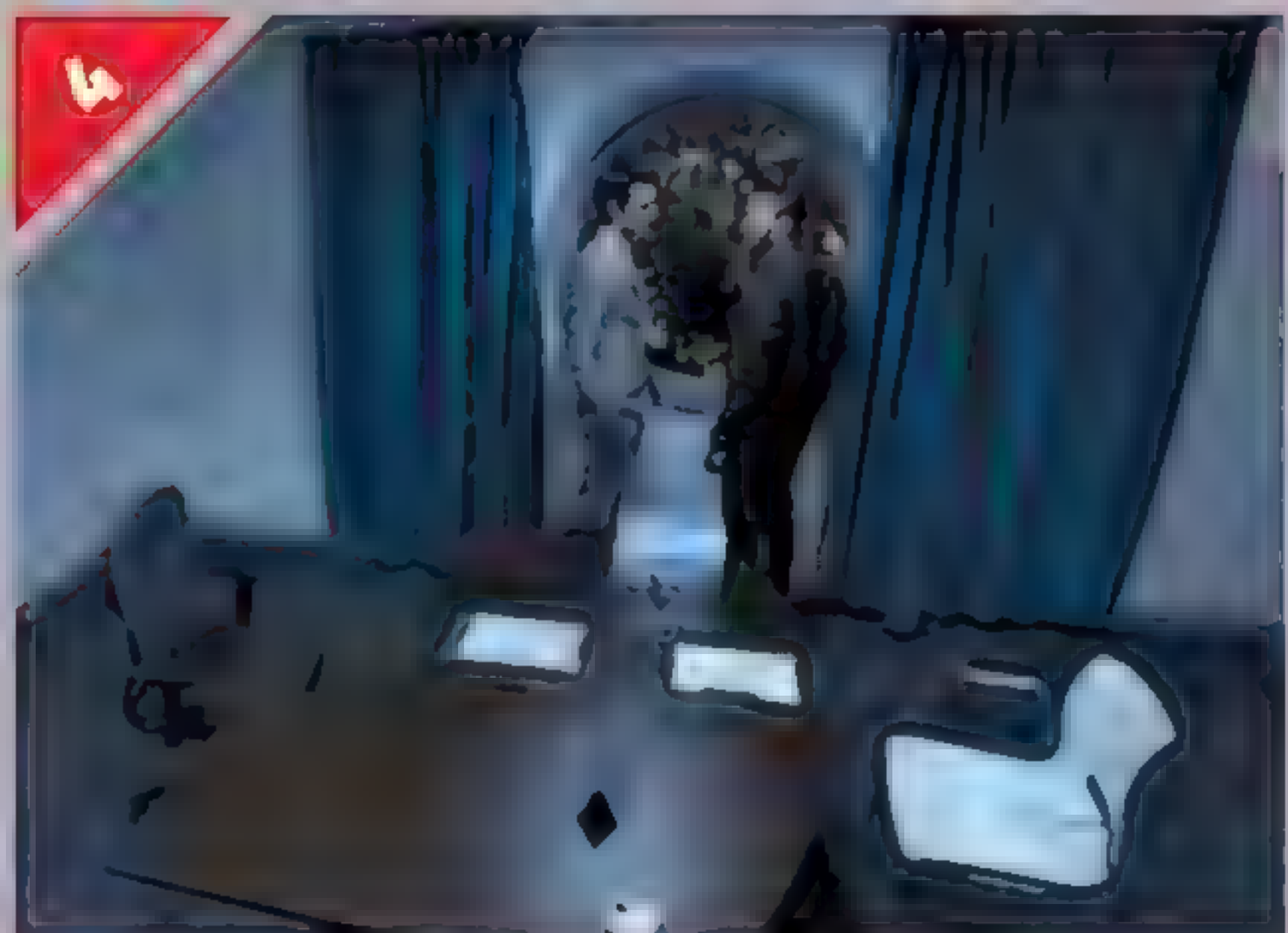
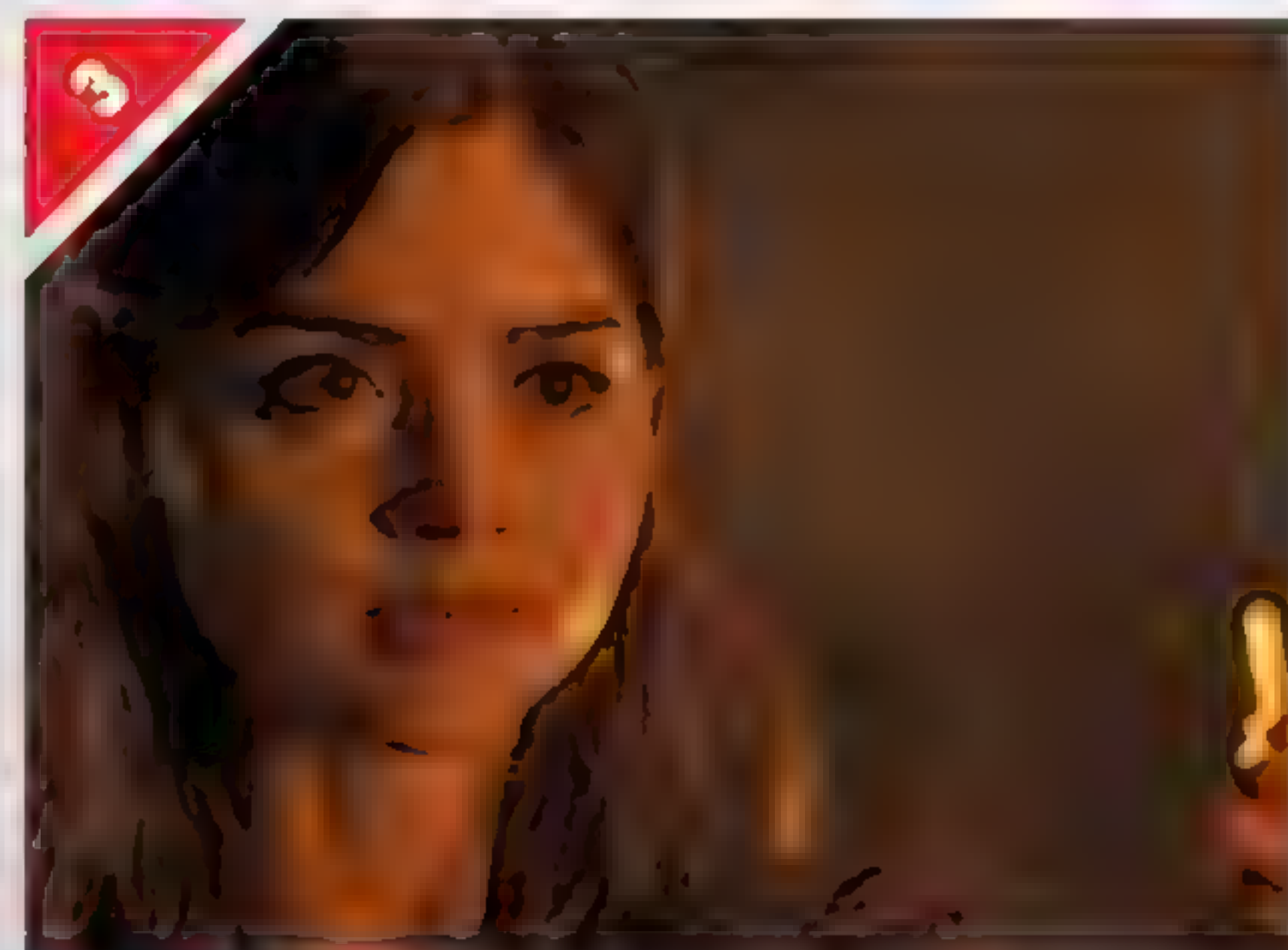
Clara tells the Doctor she has all seven TARDIS keys. She tells him she wants the Doctor to save Danny – and each time he says no, she throws another key in the lava. [3] She ends up throwing

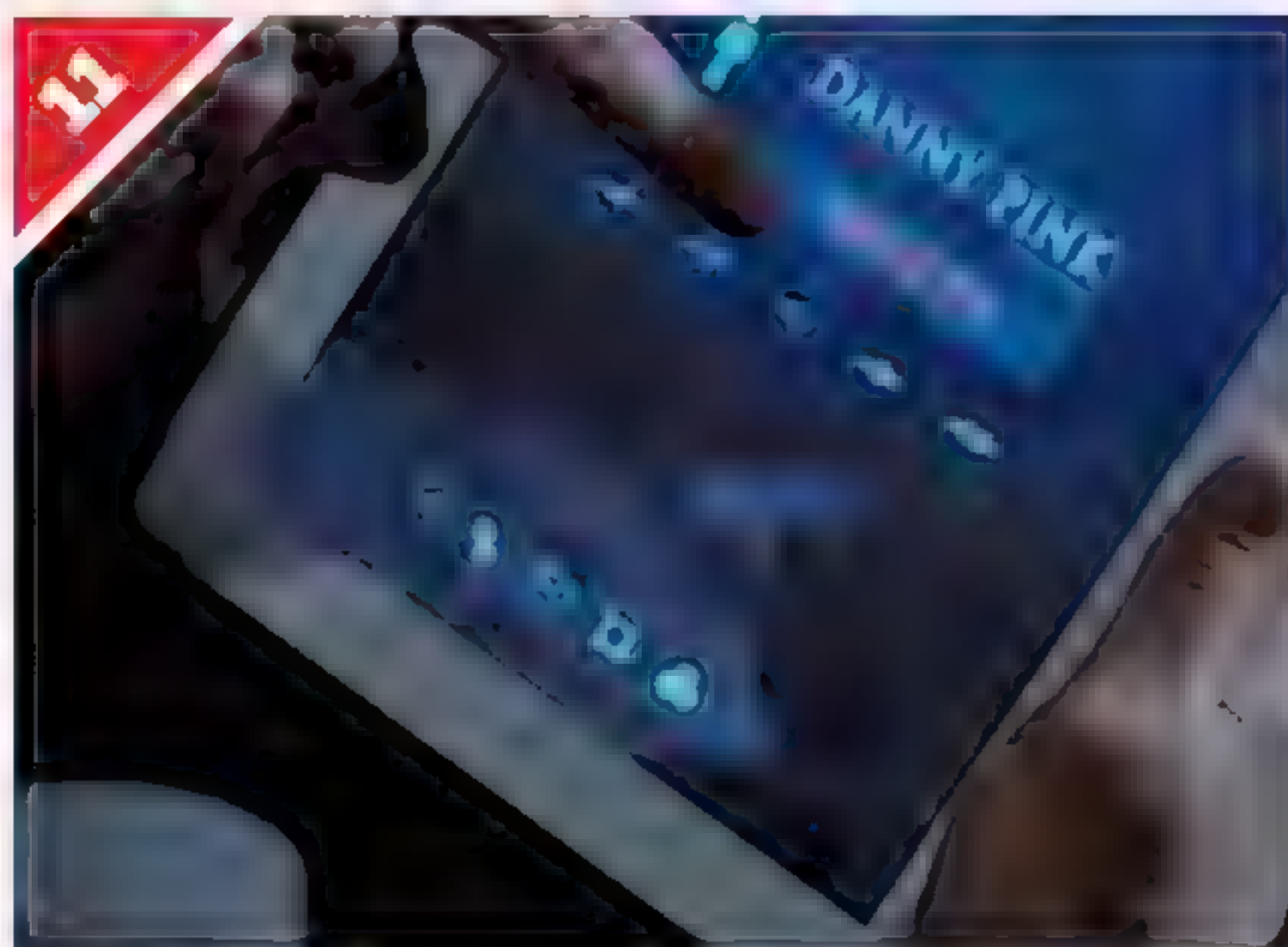
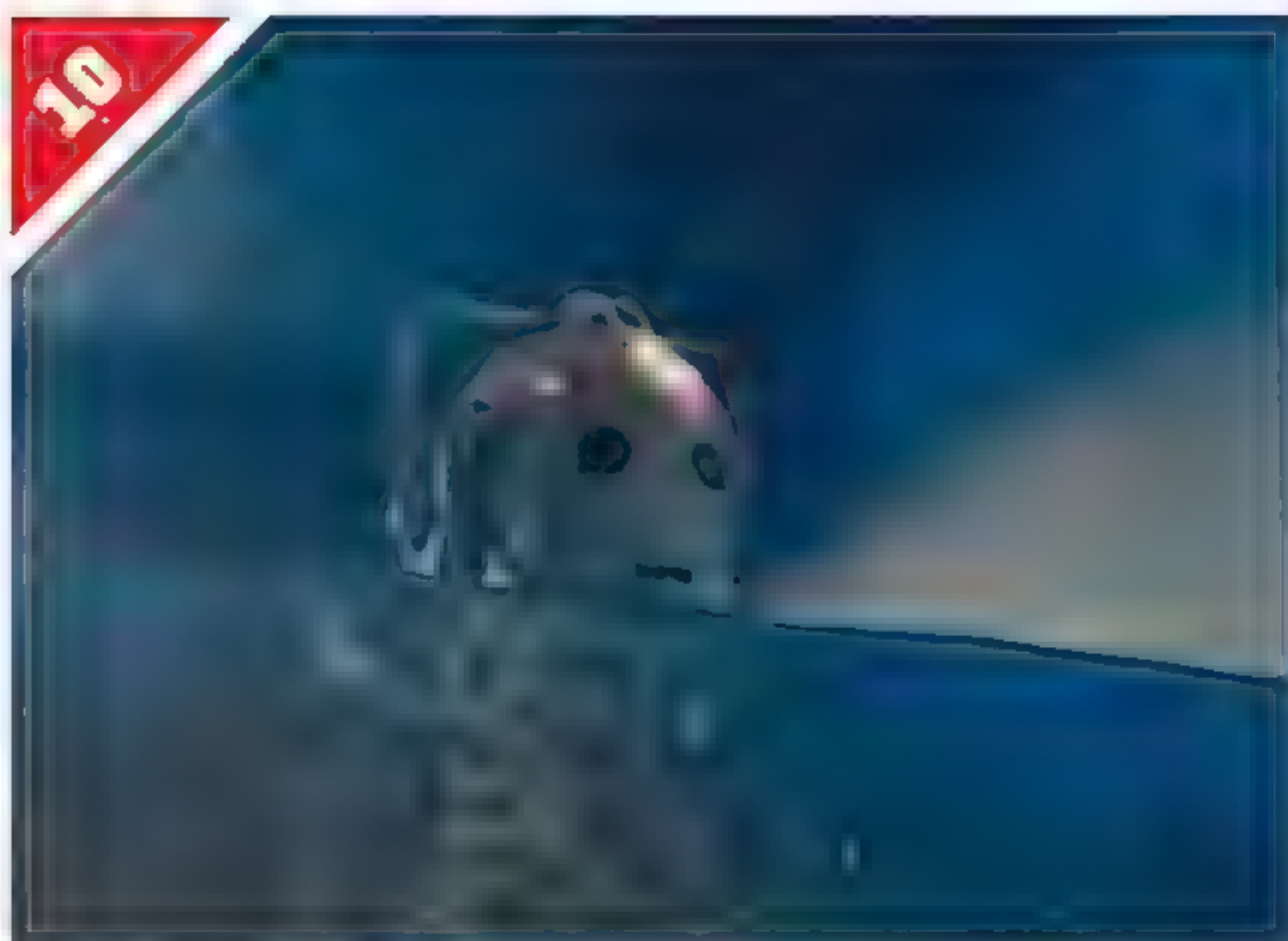
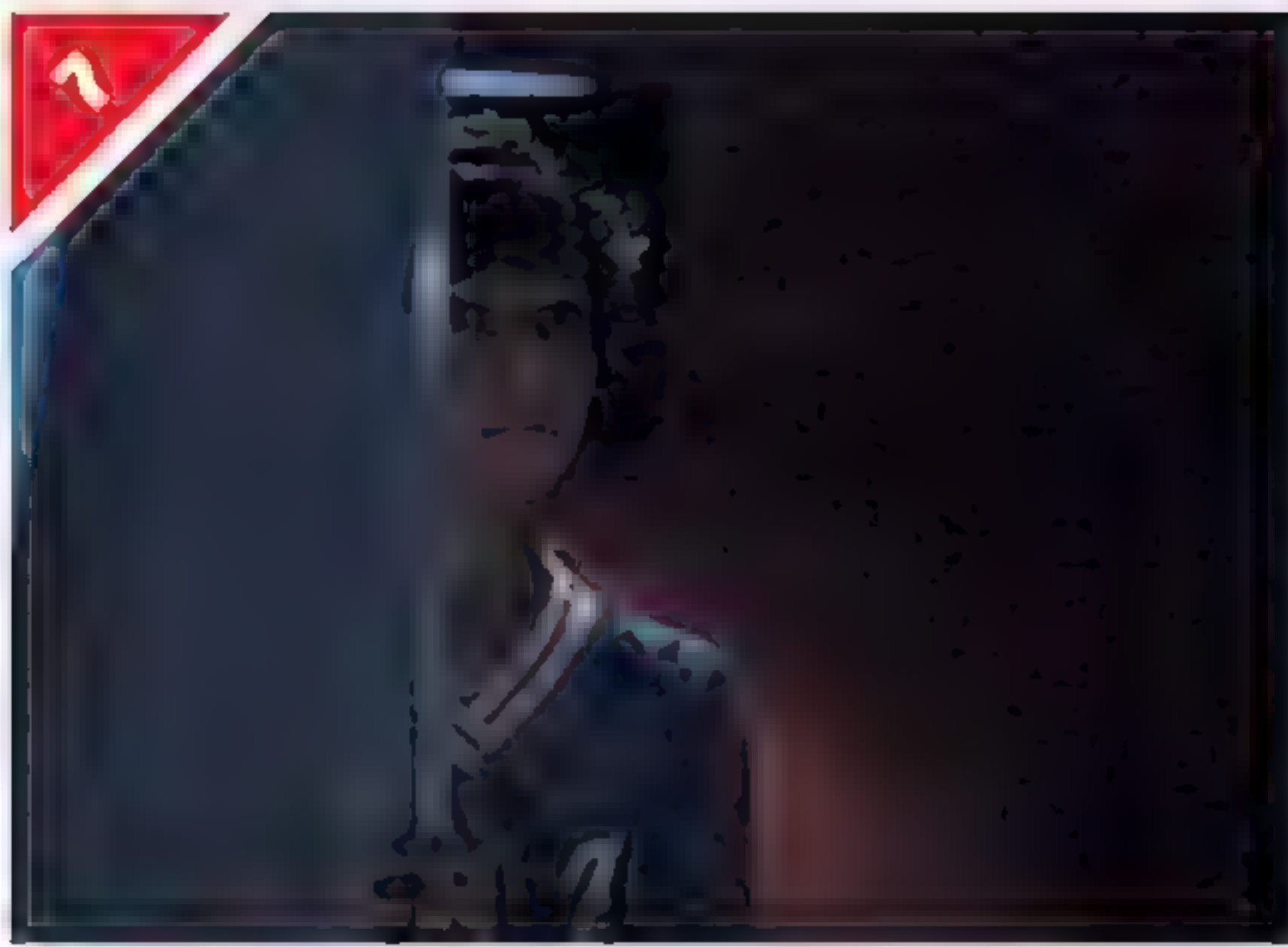
them all in, but it turns out she has been in a dream state all along. The Doctor was curious to see how far she would go and agrees to use the TARDIS telepathic interface to locate Danny.

Danny is in an office in the Nethersphere After Death Department. A man called Seb enters to check whether Danny is being cremated. He shows him the city of the Nethersphere; “Where you go when you die.” [4]

The TARDIS lands in what appears to be a mausoleum lined with tanks of water, each containing a skeleton sitting on a chair. [5] The Doctor activates a hologram recording about 3W; aftercare for the deceased. He is greeted by Missy, who kisses the Doctor to welcome him to the 3W Institute. [6] She explains she is an interactive welcome-droid maintained by a man called Dr Chang.

Seb leads Danny out onto a balcony and asks him if he has ever killed





anybody. Because he has had a request from someone wishing to meet Danny; a young boy Danny unintentionally killed in action. [7]

Chang leads the Doctor, Clara and Missy into his laboratory. He explains that the skeletons are maintained by an exoskeleton which is invisible in the water. He says that 3W stands for three words, then explains that 3W's founder, Dr Skarosa, found a way of communicating with the dead. The three words are a message from the dead; "Don't cremate me!" [8]

Seb explains to Danny that he is still connected to his old body, and will feel what it feels.

Chang uses the device to contact Danny. Clara speaks to him [9] while the Doctor goes to examine the tanks with Dr Chang.

They find Missy, who has set the tanks to drain away the dark water. Chang explains that Missy is not a droid, she is his boss. Missy tells Chang to

say something nice and, after he does, she kills him. The Doctor then sees that the skeletons in the tanks are inside Cybermen! [10]

Missy shows the Doctor a floating sphere, which he identifies as a Gallifreyan hard drive. Missy has been uploading dying minds into cyberspace while their bodies become Cybermen. The Doctor runs outside – finding himself on the steps of St Paul's Cathedral!

Clara asks Danny to say something only Danny would say. He tells her he loves her, and she tells him that if he says it again she will switch the device off. He does, and she ends the call. Seb gives Danny the chance to delete his emotions. [11]

The Cybermen emerge from the tanks and march down the steps of St Paul's. Missy introduces herself to the Doctor: "Well, I couldn't very well keep calling myself the Master, now could I?" [12]

Death in Heaven

Clara is confronted by a Cyberman. She claims that she is, in fact, the Doctor! [1]

Nobody outside St Paul's seems worried by the Cybermen; in fact, people take 'selfies' with them. But one of the onlookers is Sergeant Osgood; UNIT soldiers emerge from the surrounding buildings, along with Kate Stewart. The Cybermen rocket up into the air, and one of them explodes; Missy says it is "pollinating". [2]

A young boy notices that a cloud has formed over a graveyard, raining over the graves. In a funeral home, water rises up through the drains – transforming the dead into Cybermen! [3]

The Doctor, Missy and the TARDIS are brought on board a UNIT aircraft. The Doctor is saluted by Colonel Ahmed and Kate announces that the Doctor has been inducted as President of Earth. [4]

Clara fails to convince the Cybermen that she's the Doctor, but then another Cyberman arrives. It knocks Clara out, then blasts the other Cybermen.

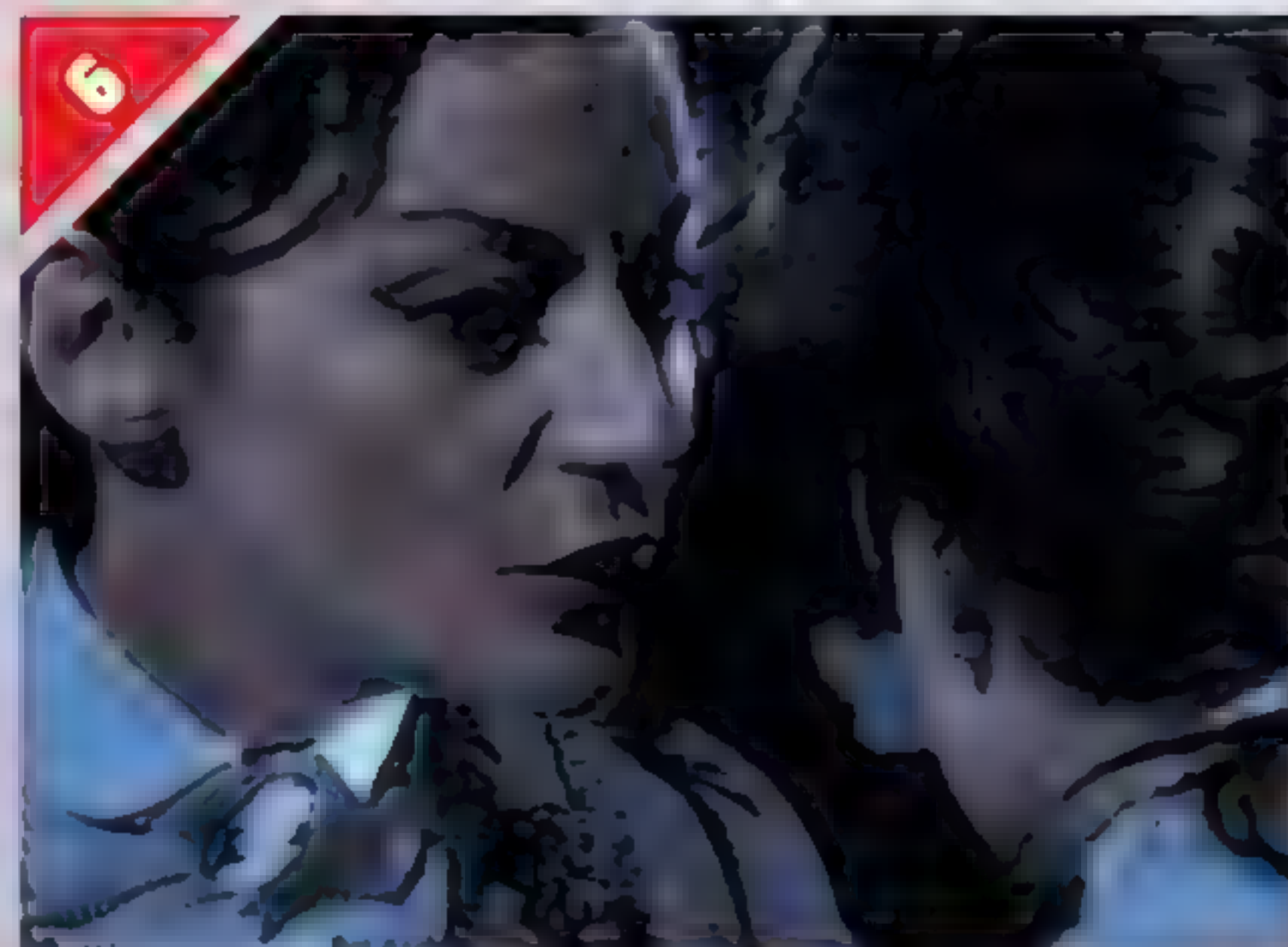
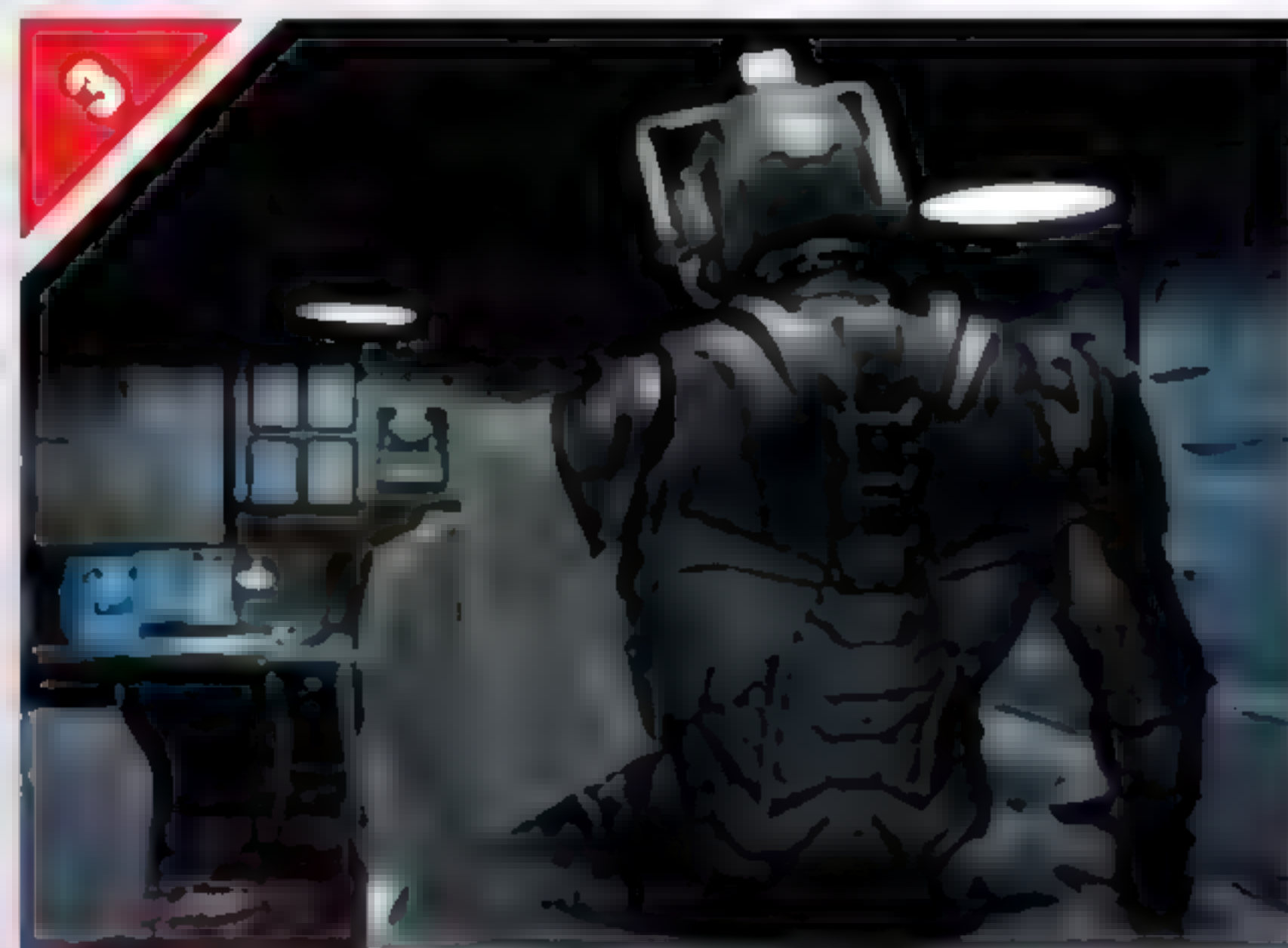
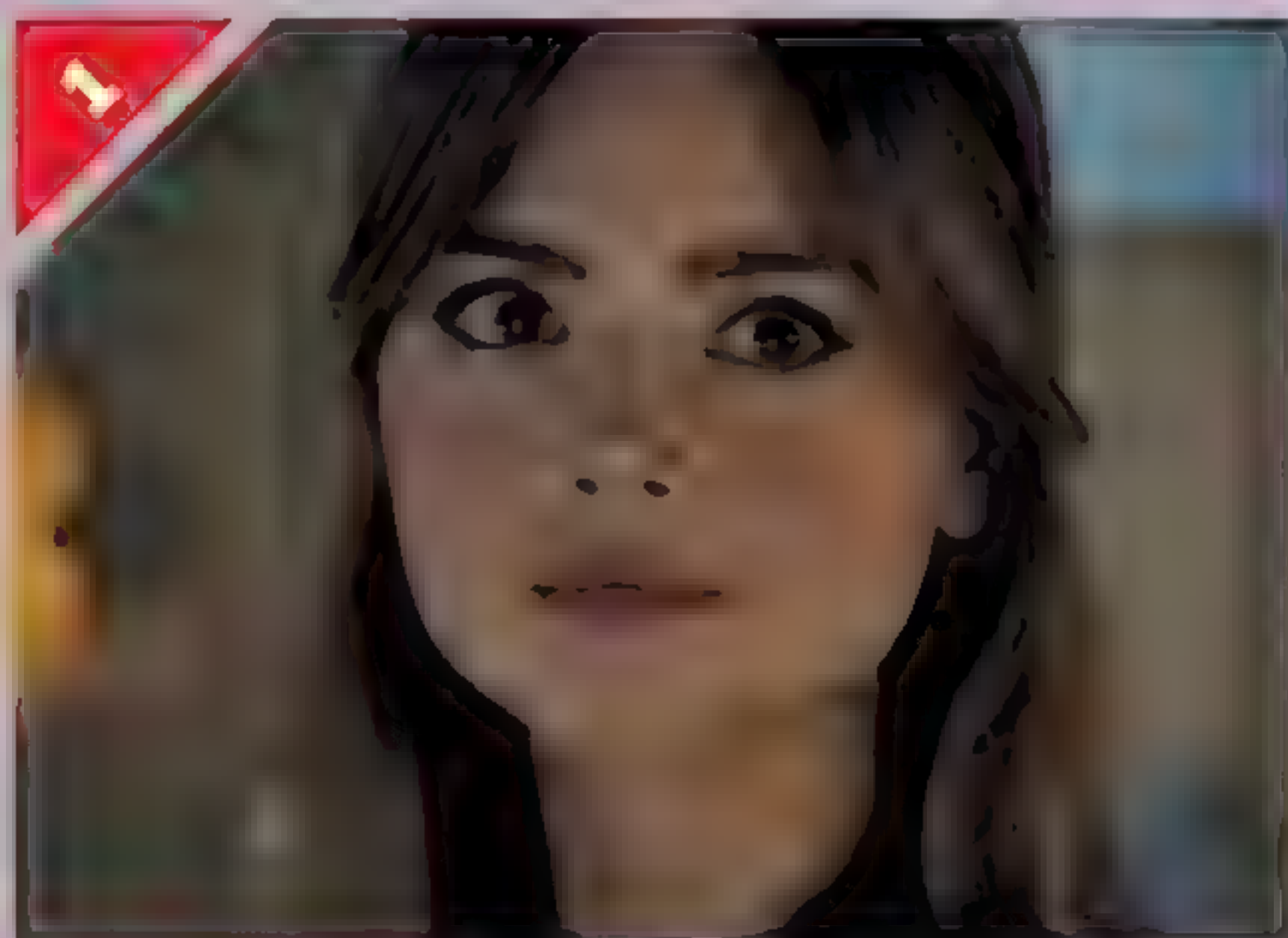
Missy wakes up in the aircraft hold. She tells the Doctor that she knows where Gallifrey is.

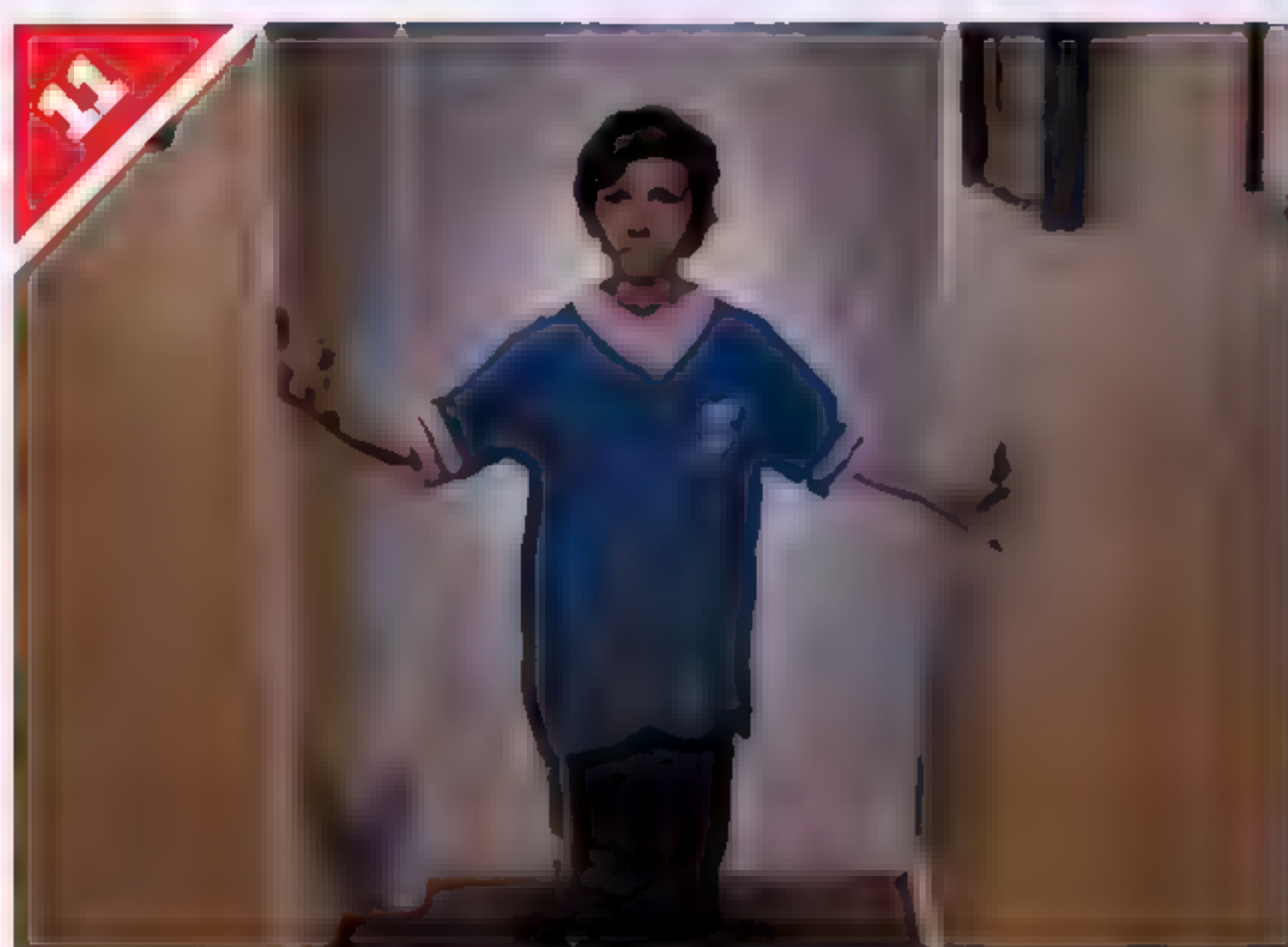
Clara wakes up in a graveyard – and watches in horror as Cybermen rise from the graves! [5]

The Doctor explains to Kate and Ahmed that the rain is Cyber-pollen which converts the dead into Cybermen. "Every graveyard on planet Earth is about to burst its banks!"

Missy tells Osgood she is going to kill her. [6] She has freed herself from her handcuffs; she grabs her weapon and vaporizes the two soldiers on guard and Osgood.

Clara speaks to the Cyberman that rescued her. It then removes its face plate, revealing itself to be Danny Pink. [7] He asks Clara to switch on his 'inhibitor' to delete his emotions.





Flying Cybermen start to attack the UNIT aircraft. [8] The Doctor runs down to the hold, where Missy tells him she has a gift for him. The TARDIS telephone rings; Missy says that she's the one who gave Clara the Doctor's number. The Doctor answers the call, and Clara tells him about Danny.

A Cyberman smashes through a window and pulls Ahmed outside. Kate rushes down to the hold to tell the Doctor the plane is going down. Missy opens the cargo hatch and Kate is sucked outside.

The Doctor falls away from the aircraft as it explodes. He manages to reach the falling TARDIS and get inside. [9]

The TARDIS lands in the graveyard. The Doctor needs to know what the Cybermen are planning, but Danny says he can't access their 'hive mind' unless his inhibitor is switched on. The Doctor gives Clara his sonic screwdriver – and she uses it to switch on the inhibitor. Danny says the rain will fall again and all of humanity will die. They'll rise again as Cybermen.

Missy materialises. She tells the Doctor that the Cybermen are her gift; she is giving him an army to command. The Doctor refuses and throws the control bracelet to Danny. He uses the bracelet to direct the army and they zoom into the air to burn the clouds. [10]

Missy gives the Doctor co-ordinates for Gallifrey – then a Cyberman vaporises her. The same Cyberman has saved Kate; it is her father, the Brigadier.

Later, Clara wants to use Missy's bracelet to bring Danny back – but instead Danny sends back the boy he unintentionally killed. [11]

The Doctor and Clara meet at a café. The Doctor tells Clara he has found Gallifrey, when he hasn't, and she tells him that she is going to be fine without Danny, when she isn't.

The Doctor departs in the TARDIS alone. But then there's a knock at the door. The Doctor opens it – to reveal Father Christmas! [12]



"I REALLY WANTED TO DO A CYBERMAN
STORY BECAUSE THEY WERE ALWAYS MY
FAVOURITES WHEN I WAS A KID."

Pre-production

The idea of this two-parter was to keep kicking people out of the comfort zone. You think you know how *Doctor Who* is going to work. Well, it's not going to this time," explained Steven Moffat of the conclusion to the 2014 series in *Doctor Who Magazine*. The executive producer's ambitious idea for the 2014 series finale was to explore what happened after death in a science-fiction

show, showing that such themes were not a game, but something powerful and gruesome. "I suppose I was looking for an adult chill," he added.

Wanting to return to a movie-length two-part story with a cliffhanger midway through, Steven Moffat was very aware that such an approach needed to be justified by the narrative. He was also concerned that many two-parters suffered in their second halves, and so aimed to use

DARK WATER / DEATH IN HEAVEN



Revealed:
The Cybermen
are back!

the mid-point cliffhanger to take the story in a new direction.

"I really wanted to do a Cyberman story because they were always my favourites when I was a kid," Moffat told *Doctor Who Magazine*, recalling in particular *The Tomb of the Cybermen* [1967 – see Volume 10] with the Cybermen waiting dormant in their tiers of cryogenic cells until returned to

life. Moffat had only been able to write for the creatures briefly at the start of *A Good Man Goes to War* [2011 – see Volume 68] and now wanted to investigate the Cybermen in more depth. But to sustain the narrative, there had to be another element – that of the Doctor's arch enemy, the Master... but with a twist.

"If you really love chess, who would you choose to play with? You'd choose to

play with somebody who's as good as you. The Master has to find the Doctor, otherwise no one else can give him a game," commented Steven Moffat on *Doctor Who Extra*. First introduced to the series in 1971, the Doctor's Time Lord nemesis had passed through numerous incarnations and had last been seen played by John Simm tormenting the Tenth Doctor in *The End of Time* [2009/10 – see Volume 62]. It had been established in dialogue from stories such as *The End of Time* and *The Doctor's Wife* [2011 – see Volume 67] that Time Lords could change gender between regenerations, and Moffat felt that this was the perfect way to reintroduce the Master into the series in a way that would surprise the viewers.

The new female version of the Master would take her name from the female equivalent, the Mistress, and be referred to as Misty, featuring in Steven Moffat's script for *Deep Breath* [2014 – see Volume

Connections: Mind reader

► The Doctor reminds Clara how the TARDIS previously intersected with Danny's timeline in *Listen* [2014 – see Volume 77] when she plugged herself into the telepathic interface while

the safeguards and navigation were deactivated.



76] from early November 2013, when she was described as a 'beautiful young girl' with 'a smile of utter, utter madness'. This character would also resolve one of the mysteries set up by Steven Moffat in his script for *The Bells of Saint John* [2013 – see Volume 72] – the woman in the shop who had given Clara the TARDIS' phone number as an IT helpline. One unused idea was for this to have been resolved in *The Name of the Doctor* [2013 – see Volume 74] in which one of Clara's echoes would have had the phone number and passed it on in old age. However, Moffat had previously considered a female incarnation of the Master as the next regeneration after the John Simm version, last seen in *The End of Time*. He then considered that he could use this idea to tie up the loose end from *The Bells of Saint John*, by establishing that Misty had been pushing the Doctor and Clara together.

In late 2013, Steven Moffat outlined his idea for the forthcoming series to incoming Doctor Peter Capaldi when Capaldi visited him prior to the start of production. Another key beat of the story was that it needed to bring matters

between the Doctor and Clara to a head in an emotional finale. By the time Moffat came to write the two-part finale, the casting of Peter Capaldi and Jenna Coleman was influencing the dialogue as he crafted a trickier relationship than previously attempted. The Doctor's care for Clara was encapsulated by the scene in which he told her that her betrayal could not make a difference to their relationship.

Michelle Gomez

In early February 2014, Steven Moffat added a cameo from Misty to the script for *Into the Dalek* [2014 – see Volume 76]. Soon after, the character was renamed Missy. Although he had decided on Missy being the new version of the Master some months earlier, Moffat was initially stuck on how to write the character. Inspiration came while he was at the production office and saw that actress Michelle Gomez was being considered for another role earlier in the series. "I was offered an audition for Ms Delphox [in *Time Heist* [2014 – see Volume 77]], but I wasn't available," the actress told Stephen Armstrong in *Radio Times* (24-30 June 2017). Moffat knew Gomez's work and realised how brilliant she could be in the part, but regretted the fact that she had now been offered the earlier episode. As it transpired, Michelle Gomez was unavailable because of other projects and turned down the guest role... and a week later Steven Moffat received an email from her saying how sad she had been to miss the opportunity to be in *Doctor Who* through work commitments and

Connections: Death cry

▶ Missy's cry to humankind of "bring out your dead" uses a phrase heard in London during the time of the Black Death in 1665 when collections of corpses were made by carts for disposal in mass graves.



Left: Clara and the Doctor share a heartfelt hug.



Connections: Happy birthday

► Clara's birthday is given as 23 November, the same as her Victorian incarnation seen in *The Snowmen* [2012 - see Volume 72] and also the début of *Doctor Who* in 1963.



saying, 'If you ever have a part for a razor-cheekboned villainess...'

Immediately, Moffat conceived Missy as Michelle Gomez, knowing that she could bring an alarming and scary but funny approach to the part. "I wrote the part blatantly for her," he explained in *Doctor Who Magazine*. When formally

approached about taking on the revised role of the Master, the actress took a little time to comprehend the offer, having been familiar with the villain from growing up watching the series. On accepting, she only discussed the role with her agent and her husband, commenting on *Doctor Who Extra*: "You don't say no to *Doctor Who*."

Right:

Rachel Talalay, director of the 2014 series finale.

New race of Cybermen

With Missy conceived and inserted into earlier scripts, Steven Moffat developed the Cybermen as a new race created by her. Their emergence from the graves of Earth with the hands striking upwards was inspired by horror films such as the 1976 *Carrie* and also the zombie movie *Night of the Living Dead* originally released in 1968. The sequence of the Cybermen attacking the plane in flight and being seen by the UNIT team inside also prompted the production team to recall *Nightmare at 20,000 Feet*, a 1963 episode of the US fantasy anthology series *The Twilight Zone* in which a man aboard an airliner had seen a creature attacking the vessel's wing.

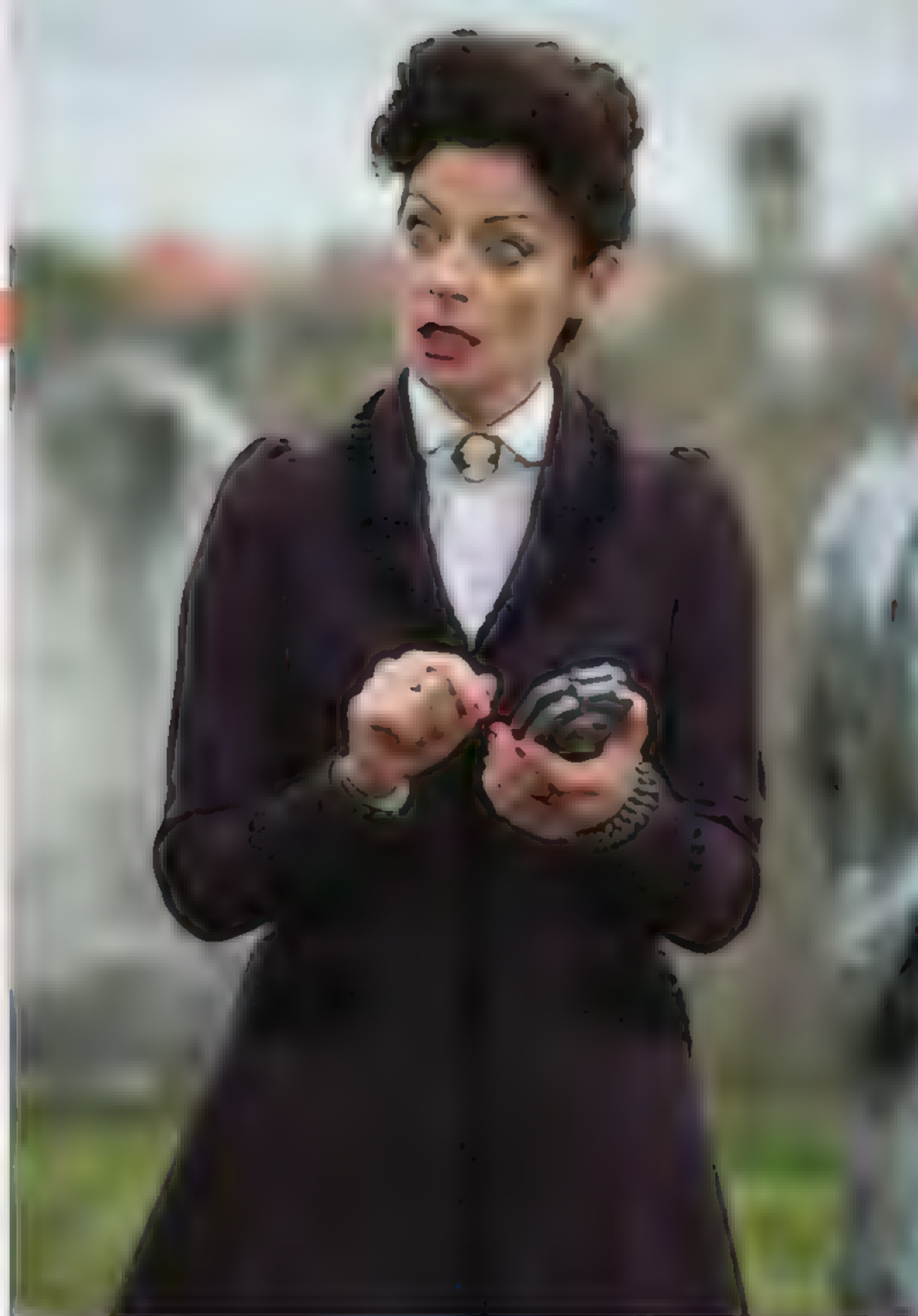
The first episodes of the 2014 series had been directed by Ben Wheatley, who had established himself as a director of genre films. Similarly for the series climax, the BBC sought out an experienced cinema director in the form of Vancouver-based

Rachel Talalay. Born in Illinois to English parents, Rachel had been raised in both the UK and US and - after studying mathematics - entered the industry in the 1980s, becoming a producer on cult items such as *Hairspray* and *A Nightmare on Elm Street 4: The Dream Master* before directing items such as *Freddy's Dead: The Final Nightmare* and *Tank Girl*. She also had considerable television experience on both sides of the Atlantic from directing episodes of series such as *Band of Gold*, *Ally McBeal*, *Randall & Hopkirk (Deceased)*, *Dice*, *The Dead Zone*, *Supernatural* and *Cra\$h & Burn*. Rachel Talalay was also an associate professor in film production at the University of British Columbia. Seeing *Doctor Who* while living in the UK, she was familiar with the series and had watched the revival with interest. Having directed *The Wind in the Willows*, which



co-starred Mark Gatiss, in 2006, Talalay asked him if she could be considered for *Doctor Who* and also asked her US agent to make approaches. One of her daughters was also a considerable *Doctor Who* fan and had an account for the internet forum Gallifrey Base. In mid-April, it was confirmed that Rachel Talalay would be available to start pre-production on Block 6 (ie the two-part finale) to start work at the beginning of May, and Steven Moffat outlined the content of the narrative to her.

The Draft One script for *Dark Water* was circulated on Wednesday 30 April 2014. In this version, when Clara looked at her Post-It Notes she launched into speeches triggered by the notes, explaining to Danny (who was walking along a street) over the phone how having secrets made her feel like she was in control and how she fetishised hero figures. After Danny's



Left: Missy is as mad as a box of frogs.


death and Clara's scene standing numbly in the street (with no voice-over from the headmaster), the TARDIS was seen on a rocky, lunar world with the phone in the door ringing; back from the funeral and dressed in black, Clara was trying to call the Doctor; when her gran attempted to comfort her, Clara asked what *really* happened to people when they died. In the flashbacks aboard the TARDIS, the Doctor was reading and massively enjoying the diaries of Sackville Otterbourne ("I'm on page seven asking for his autograph... I just told him he's my favourite author, but I'm obviously fibbing. Or possibly a Zygon"). Clara took one of the TARDIS keys from a copy of *The Time Traveler's Wife* by Audrey Niffenegger; this 2003 novel had been a favourite of Steven Moffat's and a partial inspiration for *The Girl in the Fireplace* [2006 – see Volume 52]. At the volcano, Clara told the Doctor that the TARDIS was "properly locked, you can't just snap your fingers"; this line was later dropped when Steven Moffat realised that he did not have to justify the events in Clara's dream.

In the Nethersphere Office, Danny met Seb who was

Connections: Master record

➤ Osgood indicates that UNIT has data on the Master, including his term as Prime Minister Harold Saxon seen in *The Sound of Drums* [2007 – see Volume 56].



A woman with long brown hair, wearing a dark green trench coat and dark trousers, stands in a cemetery. She is looking off to the side with a serious expression. In the background, there are several large, dark, weathered tombstones. One prominent tombstone on the left has the name "HARVEY" visible. The ground is covered in grass and some low-lying plants.

DARK WATER / DEATH IN HEAVEN

'MOFFAT WANTED TO INVESTIGATE
THE CYBERMEN IN MORE DEPTH.'

Pre-production



Connections: Valiant mistake

► The Doctor believes that UNIT is taking him to the *Valiant*, an aircraft carrier created by the Master (as Harold Saxon) seen in *The Sound of Drums* [2007 – see Volume 56] and later used by UNIT in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] but seen being destroyed in *The Stolen Earth/Journey's End* [2008 – see Volume 60].

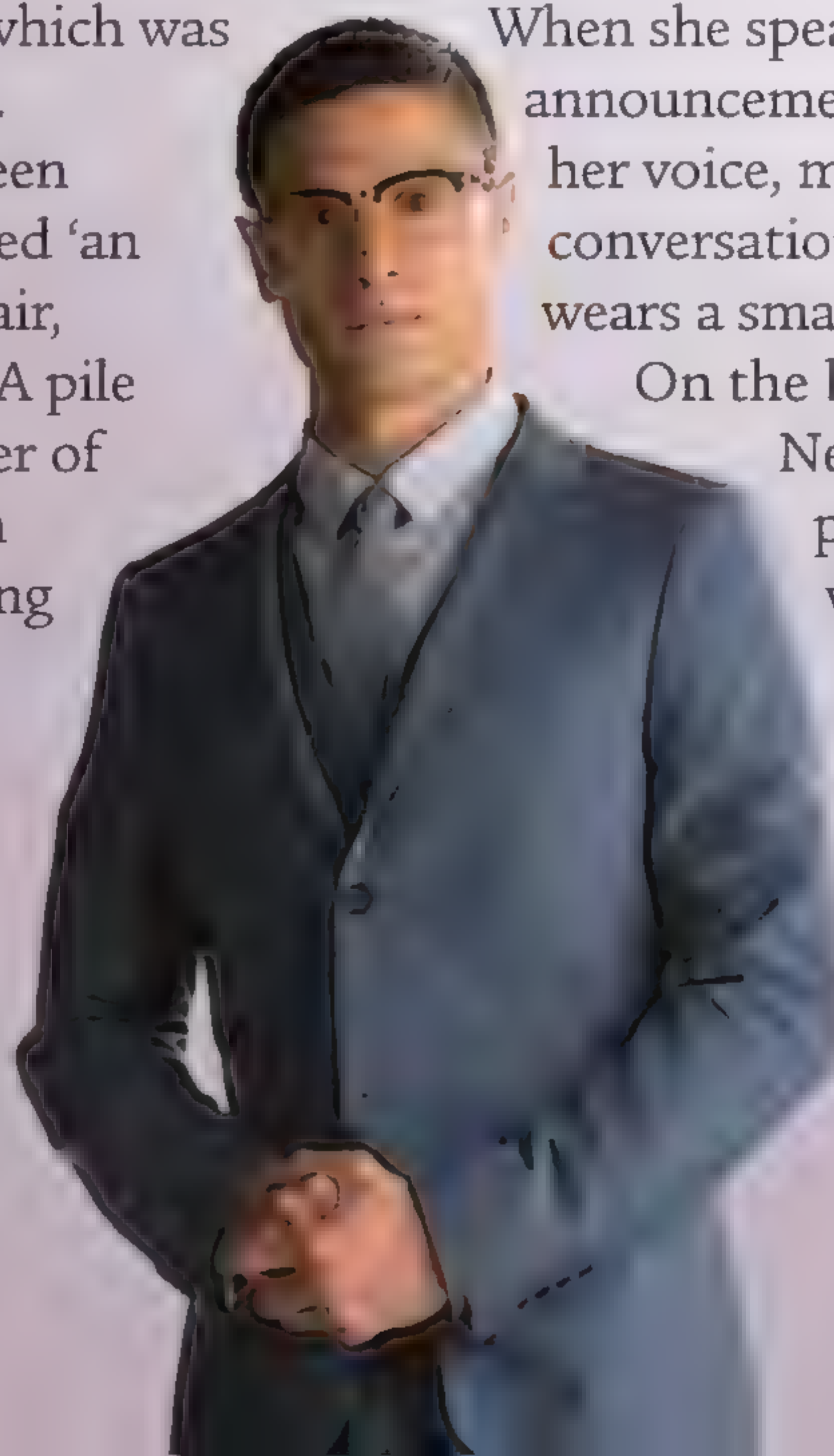


'a pleasant young man' while the room was decorated with 'a very simple poster... Just a circle – with another much tinier circle attached to the lower left side.' When Danny looked out at the Nethersphere it was: 'old and new, every kind of building. Cutting closer on details. A Roman amphitheatre. Mud huts. Pyramids. Victorian slums. Steel and glass skyscrapers. As we pan, a sickening weirdness. The city is curving up towards us, *Inception*-style, rising up and up, until the spires and rooftops are angling to point at us... Up and further up.

Now distant cities, blazing grids of roads and lights and glittering rivers, like satellite photographs, but curving up and over... it's like the whole surface of Earth, at night – but spread out over the inside of a sphere! Like a whole planet turned inside out.' When the Doctor and Clara prepared to leave the TARDIS, the Doctor emphasised to her that she should *always know that she* would succeed and survive... which was why he had lasted 2,000 years.

The tanks in the 3W vault seen by the Doctor and Clara formed 'an underwater room... an armchair, an occasional table next to it. A pile of books, a table lamp, a scatter of everyday items – and sitting in the armchair apparently, staring at them – a human skeleton.' Clara recalled how the dead were buried with possessions in Ancient Egypt while the Doctor noted that this was thirtieth-century technology and the gravity felt artificial.

Right:
3W Institute
employee
Dr Chang.



One of the tanks contained a couple of skeletons holding hands. When Missy appeared, she was described as looking 'as dotty as ever. Now dressed a little like Mary Poppins – a Victorian nanny, old fashioned, sensible, reassuring. A clutched umbrella, a hat, and that mad, smiling face. If Stepford made nannies this would be her [a reference to the 1972 novel/1975 movie *The Stepford Wives* where men create a community of perfect robot women].

When she speaks there is a flight-announcement, sing-song quality to her voice, maintained throughout her conversation.' Dr Chang was 'Asian, wears a smart suit. Young, geeky.'

On the balcony in the Nethersphere, Seb pointed out the circular window in the door to Danny and how these represented the circles of life. When Seb asked if Danny had regrets, the teacher thought back to *Into the Dalek* and Fleming asking



him if he had ever killed anyone who wasn't a soldier.

Entering his workshop, Dr Chang explained that the body in the tank was that of "my ex-boss. Dr Skarosa" and his description of the dead being aware of what happened to them was more graphic with the Doctor immediately denouncing this as a fake. Clara's questions to Danny included asking about her mother's name. The climax of the episode was described with reference to previous Cybermen adventure *The Invasion* [1968 – see Volume 13] as: 'Emerging from St Paul's, the CYBERMEN!! Now advancing towards us (like in that famous sixties photograph, from *The Invasion*).' Following Missy's revelation about her identity, the script continued with the scene of Danny with the iPad as the little boy appeared and took his hand, telling him: "This time it doesn't have to be that way."

Rachel Talalay received the script on the morning she was leaving to fly to Cardiff and read *Dark Water* on the plane. Although she knew that Peter Capaldi had been cast as the Doctor, she still heard Matt Smith's voice in her head as she read

the Doctor's dialogue. "I jumped when I read Missy's line about being the Master!" the director told *Doctor Who Magazine*.

Via Facebook, the University of British Columbia revealed that its associate professor was directing two episodes on Friday 9 May. In Cardiff, Rachel Talalay began pre-production and was able to watch early edits of the first five episodes of the new series: 'can confirm: directing 2 episodes. London research only. TA-la-lay. American by birth. British by upbringing. #Tea #DoctorWho' tweeted the director on Sunday 18 May, then added two days later, 'Encountered the Doctor and his companion.'

Left:
The Doctor
faces Missy.

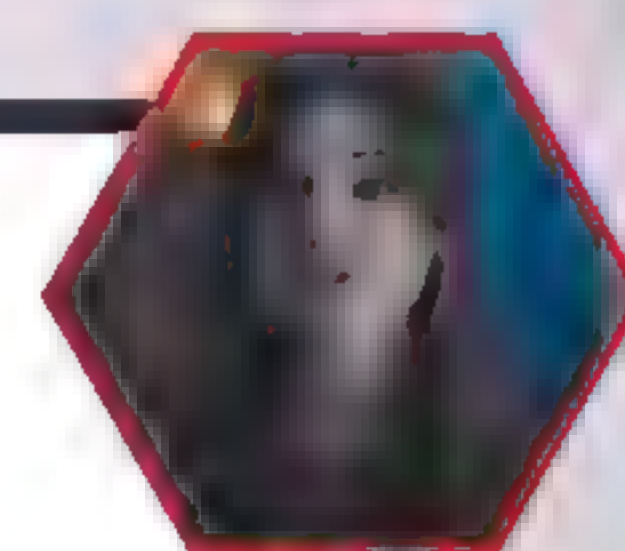
Cliffhanger

During her preparation work for her block, Rachel Talalay helmed a second unit at Dyffryn Gardens on Friday 23 May to record Michelle Gomez's appearances as Missy for both *Deep Breath* and *Into the Dalek*. The actress had attended a make-up test for her role on Thursday 22 May; she had undertaken no research about the series to keep her approach fresh, recalling simply Roger Delgado's portrayal of the Master in the 1970s and being aware of John Simm's more recent interpretation.

Rachel Talalay was kept in suspense as Steven Moffat scripted the second part of the story. "He would hand it over in segments and always leave a cliffhanger at the end of each one," she told *Doctor Who Magazine*. Meanwhile, a revised Draft One of *Dark*

Connections: Multiple marriages

► Posing as the Doctor, Clara claims to have been married four times (presumably to Susan's grandmother, Queen Elizabeth I in *The Day of the Doctor* [2013 – see Volume 75], Marilyn Monroe as in *A Christmas Carol* [2010 – see Volume 66] and River Song in *The Wedding of River Song* [2011 – see Volume 70]) and that the Doctor's children and grandchildren (such as Susan) are missing, presumed dead.



DARK WATER / DEATH IN HEAVEN



Water was issued on Sunday 25 May; this simply omitted the revelation of Missy's identity.

Connections: Dress to impress

➤ Osgood wears a bow tie in tribute to the Doctor's eleventh incarnation whom she encountered in *The Day of the Doctor* [2013 – see Volume 75]; she explains, "Bow ties are cool," a phrase the Doctor used on several occasions. She also sports a pair of Converse shoes of the style worn by the Tenth

Doctor whom she had also encountered.



Writing the concluding part, Steven Moffat built the pre-credits around the red herring of Clara claiming to be the Doctor, and continuing the deception with a modified title sequence; this was a move to grab the floating viewer who might be about to leave or turn over and keep them watching. It also fitted in with the companion's character, and the idea that Clara had a high opinion of herself and her ability to substitute for the Doctor.

Another key beat for the script was the reintroduction of the popular UNIT

scientific adviser Osgood from *The Day of the Doctor* [2013 – see Volume 75]... and her death at the hands of Missy. Moffat already had in mind a two-part thriller narrative about terrorism featuring the Zygons, and had planned that this would open with the death of one of the two Osgoods seen at the end of *The Day of the Doctor*... but leaving it unclear if this was the human Osgood or her Zygon duplicate. Consequently, he could move this forwards into the season finale to great effect. "I thought if we're going to bring that character back, she's got to kill somebody you really like in the most merciless, horrific way and be really horrible about it," he explained at the *Doctor Who: Anatomy of a Hit* event.

Thinking back to *The End of Time* in which the Doctor was wheeled around on a trolley to escape the machinations of the Master, the writer reversed the situation by



placing Missy in the same position when taken aboard UNIT's presidential aircraft Boat One. The episode was also originally structured to see the parting of the ways between the Doctor and Clara Oswald, with Jenna Coleman's contract coming up for renewal and it seeming as if the actress wanted to move on.

Missy is the Master

Draft One of the second part of the story, entitled *Death in Heaven*, was dated Wednesday 28 May. Originally after the opening titles, Missy asked the Doctor: "So what do you think? You're not saying anything. Does this work better for you, my new look? Bit of a surprise, eh?" "Have you completely lost it?" asked the Doctor to which his old enemy replied: "That's a rather personal question!" Osgood's dress was described as 'no lab

coat this time, in street clothes – but she's wearing a bow tie and Converse. Still the fan girl!' The Cyberman head proudly presented by Kate Stewart was 'half-missing (so as to distinguish it from Handles) and terribly damaged' in reference to the Doctor's Cyberhead companion in *The Time of the Doctor* [2013 – see Volume 75]. Kate's conversation with the Cyberman was longer and when the Doctor asked Missy why the Cybermen appeared to have exploded, she told him: "Pay attention! Stop and smell the flowers." At this point, the boy in the Nethersphere still had odd lines of dialogue during the scenes with Danny and Seb. Before Missy and the Doctor were restrained by UNIT, they set about a violent argument in the street with Missy calling the Doctor, "You gray old moron!"

In the funeral parlour, Graham – the mortuary attendant – was to be watching the television showing images of Cybermen shooting from an opened pyramid in Egypt. While the bodies in the mortuary returned to life, in Egypt the Cybermen were shown with a silver sphere about four feet across which hovered alongside them in the pyramid. A similar sphere floated alongside the Cyberleader at 3W; inside it was Clara wearing a respirator, awaiting interrogation. At the hangar, Osgood told the revived Doctor that she assumed from the two heartbeats that Missy was the Master.

"When I gave Peter Capaldi his own plane, I think I was just happy," recalled Steven Moffat of writing this script on BBC America's #AskDW. The interior of Boat

Connections: Flash back

► The montage of the Doctor's memories included him asking Clara if he was a good man in *Into the Dalek* [2014 – see Volume 76], Danny mocking the Doctor's contempt for the military in *The Caretaker* [2014 – see Volume 78], the Dalek sensing hatred in the Doctor's soul in *Into the Dalek*, the Doctor's denial of the heroic status in *Robot of Sherwood* [2014 – see Volume 77] and the suggestion that the Doctor was "a good Dalek" in *Into the Dalek*.



Left: Cybermen emerge from St Paul's Cathedral.



DARK WATER / DEATH IN HEAVEN

'THE STORY NEEDED TO BRING MATTERS
BETWEEN THE DOCTOR AND CLARA TO
A HEAD IN AN EMOTIONAL FINALE.'



Above:
The Doctor
calls on
Osgood.

One was described as: ‘If you took the Incident Room in [the US political drama] *The West Wing*, and compressed it into plane shape, this would be it.’ Seeing the picture of Brigadier Lethbridge-Stewart aboard Boat One, the Doctor asked his old friend’s daughter: “He *chose* that picture for here, didn’t he?” “How did you know?” asked Kate. “The *smile*,” replied the Doctor as he looked at the Brigadier’s grin.

Confronted by the Cyberleader and claiming to be the Doctor, Clara insisted that her name was “Handrovar Kastelatti-Dorvalle”. When the second Cyberman arrived on the scene to identify Clara, it added: “The Cotton Tree.” Clara recognised this as where she and Danny had gone on their first date. “I love you,” the Cyberman told Clara as it opened its face plate to reveal Danny’s features; the Cyberman version of Danny was referred to as Cyberdanny in the script.

In Boat One’s conference room, the Doctor made reference to the already-dead Osgood joining him, only for Kate to comment: “You can’t have her – she works for me and she’s terribly well paid.” “Yeah, but does she get a go on a time machine?”

asked the Doctor. The graveyard conversation about the Doctor between Clara and Cyberdanny was different, while up in the hold, Missy revealed to the Doctor that she had kept Clara and him together – with reference to the material which weakened the comic superhero Superman – because: “She’s your anti-matter. She’s your Kryptonite.” In this version, after Missy revealed that Gallifrey was back at its original co-ordinates, Clara killed Missy.

In the closing sequences, when the little boy appeared in Clara’s flat, he began: “Mr Pink... he said you’d help me find my parents... I think they’ll be quite surprised.” Clara asked: “Did Mr Pink have a message for me?” “He says he loves you very much. And he’s very, very sorry,” said the boy, adding, “I’m scared.” “Come here,” said Clara and embraced him as the bracelet fell from his arm. This version of the script concluded with Clara seeing the TARDIS vanish for the last time...

On reading the script, Rachel Talalay was particularly shocked by the death of Osgood, having believed – as Steven Moffat had intended – that the character might

be the new companion to replace Clara. 'Wonderful scripts – magnificent really' she tweeted on Friday 30 May. Ingrid Oliver – who had played Osgood in *The Day of the Doctor*, was similarly shocked, commenting to BBC online: "I got the script – I remember reading it on my phone flicking through it. 'Then she is pulverised.'"

Meanwhile, Missy was added to the script of *Flatline* [2014 – see page 6] on Monday 2 June, and was subsequently appended to *The Caretaker* [2014 – see Volume 78] – along with Seb – on Tuesday 10 June. Returning for *Dark Water* as Clara's gran following her appearance in *The Time of the Doctor* the previous year was actress Sheila Reid, who attended a costume fitting on Friday 6 June.

Readthrough dafts

Draft Two of *Dark Water* was issued on Friday 6 June. In this, the opening sequence with Clara speaking to Danny on the phone was simplified, removing some of her longer speeches; the stage directions also noted of the Post-It Notes: 'There are others, scattered over the wall. The Moon. Orient Express. Boneless.' The conversation between Clara and her gran was changed; it was no longer immediately after the funeral and Clara now spoke of how it felt "boring". In the TARDIS scenes, the material about Sackville Otterbourne's

diaries was dropped as was the Doctor's later words of encouragement to Clara about success and survival. Various small dialogue changes were also made throughout the script; Chang explaining that the skeleton in his office was his former boss was moved later, Missy now explained to the Doctor how she felt emotional after killing Chang and didn't refer to Clara as the Doctor's "pet". When the Doctor tried to warn the people outside St Paul's, Missy pressed her device into his neck and told him to "say something nice".

Tuesday 10 June saw the issue of the readthrough drafts for both episodes. In *Dark Water*, this version merely adjusted some of the dialogue in the penultimate scene and reinstated the reveal that Missy was the Master. For *Death in Heaven*, there were various changes to the confrontation scene where Clara first claimed to be the Doctor, an extension to the sequence in which Seb revealed to Danny that they would be returning to their bodies, the removal of the shouting match between the Doctor and Missy outside St Paul's, and in the funeral parlour scene it was now confirmed that one of the bodies was Danny; Graham's paperwork gave Danny's full name as Rupert Henry Pink with the note 'known as Danny Pink'. Some of the dialogue as the Doctor was taken aboard Boat One was moved into the hold scenes, and the Cybermen now held Clara prisoner in one of the vacant cells rather than in the sphere. Clara no longer invented a name

Connections: Setting course

► The galactic co-ordinates for Gallifrey (10-0-11-00:02) were first given in *Pyramids of Mars* [1975 – see Volume 24] and in later serials such as *Full Circle* [1980 – see Volume 32].

In the stars

► Clara notes that Gallifrey is in the constellation of Kasterborous, as revealed in *Pyramids of Mars* and reiterated in adventures such as *The Leisure Hive* [1980 – see Volume 32], *Voyage of the Damned* [2007 – see Volume 57] and *The Name of the Doctor* [2013 – see Volume 74].



Left:
There's been an accident.



DARK WATER / DEATH IN HEAVEN

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Right:
Cyber-Pink.

for the Doctor and her discovery that the rescuing Cyberman was Danny now did not occur until the graveyard sequence. The Doctor's comments on the Brigadier's portrait and his discussion with Kate about Osgood were omitted. Clara's dialogue with Cyberdanny was revised as was some of the later graveyard material, including flashbacks of the Doctor's recent thoughts about what sort of man he was. When the Doctor thanked Missy for her 'gift' of an army, the stage directions noted: 'He straightens up. A happy man, perhaps for the first time since we met Number 12.' The little boy's dialogue was also removed throughout the script, and elements of the final conversation between the Doctor and Clara were refined.

The Block 6 readthrough was staged from 6.30pm on Thursday 12 June, with Jenna Coleman having been recording on *Flatline* at Roath Lock that day. Ingrid Oliver and Jemma Redgrave both returned as Osgood and Kate Lethbridge-Stewart, last seen in *The Day of the Doctor*. At the DVD launch for the story, Steven Moffat recalled: "I walked into that readthrough and there were Ingrid and Sam [Anderson,

Below:
Distracted
Danny doesn't
pay attention
when crossing
the road.



who played Danny]. I thought, 'Oh yeah, I just killed them – I'd better go and say hello.'" Indeed, at this stage Peter Capaldi had already discussed elements of the 2015 series with Moffat and knew that Osgood would indeed be returning, but that he could not tell Ingrid Oliver...

Seb was played by Cardiff-born Chris Addison, an old actor-writer friend of Peter Capaldi's from *The Thick of It* whose television work also included *Lab Rats* and *Skins*; Capaldi and Addison had attended part of the music recording session on Tuesday 10 June, with Addison recording his material for *The Caretaker* on Wednesday 11 June. Playing Colonel Ahmed was Sanjeev Bhaskar, a London-born comedian and actor who had found fame in the sketch show *Goodness Gracious Me* and whose other credits included *The Kumars at No 42* and *The Indian Doctor*;

his wife, Meera Syal, had worked on *The Hungry Earth/Cold Blood* [2010 – see Volume 65], and Bhaskar had a fondness for *Doctor Who* and other cult TV.

Danny's death

The scripts were particularly powerful for Samuel Anderson in his role as Danny. “[They] were such challenging ones for me. I had to get it right. Forget your inhibitions,” he told *Doctor Who Magazine*. Danny's death was a surprise for the actor who had originally believed that he would just be appearing in one or two episodes at the start of the new series.

‘We have nicknamed our block The Crescendo Block. Prepare for loud,’ tweeted Rachel Talalay on Sunday 15 June. The shooting scripts for both episodes were issued on Monday 16 June. Changes to *Dark Water* included the middle-aged woman explaining how the car that hit Danny came out of nowhere and omitting the murmur of voices of other people in Clara's flat when she spoke to her gran. Danny's flashbacks now saw his squad in a street entering a house rather than in a ruined building, and the Doctor's flashback



Above: Seb squees, to Missy's irritation.

to placing his hand on Missy's chest was added. An earlier deleted comment of Missy's about there “being a match on” to explain the “drunken Scotsman” was restored. In *Death in Heaven*, after Seb told Danny that their bodies were to be upgraded, Danny throwing the iPad away was added to close the scene. In the scene where Kate and the Doctor boarded Boat One, the dialogue about the Brigadier was altered, along with minor changes to other scenes, such as Danny explaining about the inhibitor to Clara and the addition of the flashbacks to *The Bells of Saint John*, *Deep Breath* and *Dark Water* to punctuate Missy's explanation to the Doctor. Missy also now had more dialogue about all the things that the Doctor could do with his new Cyber-army with more flashbacks to illustrate recent episodes. It was also at this point before Clara could shoot Missy, that Missy was now disintegrated by the lone Cyberman, who was revealed to be the Brigadier. This change meant that Clara no longer shot Missy, saving the Doctor and his companion from that moral dilemma. This version of the new script now had a different conclusion; appearing during the closing credits to lead into the festive special, Father Christmas was described as having ‘a fruity voice’. ■

Left: Kate Lethbridge-Stewart arrives on the scene.



Production

Day 1 of Block 6 was Monday 16 June with recording scheduled for the standard times of 7.30am to 7pm. Two units were at work that day, the main unit on Block 5 completing *Flatline* in Roath Lock with Jenna Coleman, while most of Peter Capaldi's day was given over to promotional work with BBC Worldwide and BBC Ameri-

Consequently, Rachel Talalay's team began work on the greenscreen sequences of the Nethersphere balcony requiring Samuel Anderson as Danny and Chris Addison as Seb, with the working hours of Antonio Bourouphael as the young boy killed by Danny carefully scheduled. The scenes in which Danny confronted his past and met his victim were recorded at Enfys Studios in the Splott district of Cardiff.

'RACHEL TALALAY WAS DELIGHTED
TO WORK WITH RORY TAYLOR AS HER
DIRECTOR OF PHOTOGRAPHY.'

an overflow venue used by the series since 2005. Rachel Talalay was delighted to work with Rory Taylor – who was returning to the series for the first time since 2009 – as her director of photography, particularly asking him about his work on the episode *Gridlock* [2007 – see Volume 55].

A pink revision to the *Dark Water* script was made on Tuesday 17; the description of the vault tanks was changed: 'In each

tank there is a discreet gravestone, with the name of the deceased (we should be careful to avoid dates).' The same day, work on the balcony scenes for *Dark Water* continued through to Danny talking to Clara. Meanwhile, Peter Capaldi and Jenna Coleman were occupied at Roath Lock in a special photoshoot during the morning, then further photoshoots for *Entertainment Weekly* and *Empire* after lunch, following

Connections: Congratulations!

When Missy says "Happy Birthday, Mr President" to the Doctor, she is impersonating actress Marilyn Monroe wishing US President John

F Kennedy the same on Saturday 19 May 1962.



which Coleman was interviewed by BBC America and undertook additional dialogue recording (ADR) while Capaldi was booked for a *Vanity Fair* photoshoot. The BBC Interactive team now also joined the Block 6 team for various days during the shoot.

The Nethersphere balcony work continued at Enfys on the morning of Wednesday

18, and once Samuel Anderson had completed his material he departed to join the second unit and re-record some material for *Flatline*. Michelle Gomez now joined Chris Addison for her balcony scenes in *Death in Heaven*; the actress found the 'Mary Poppins' costume which she had been given to be very funny... but sadly her work on the series would be marred by the death of her mother during the shoot. The actress did however strike up an excellent working relationship with Rachel Talalay and the regulars. The Nethersphere set was then vacated and taken over by the second unit, which

Below:

Things are tense between Missy and the Doctor.



worked with Michelle Gomez on the Missy material for *The Caretaker* and *Flatline* from 6.30pm. Meanwhile, Peter Capaldi spent the morning on the TARDIS set with the second unit for *Flatline* and was then busy with interviews and a GQ photoshoot; Jenna Coleman had a costume fitting. BBC Interactive joined Samuel Anderson at Enfys where the set for Clara's flat had been erected. The scenes of Clara talking to Danny were recorded, with Anderson providing his responses off-screen.

The 3W vault

Peter Capaldi and Jenna Coleman joined the unit for Day 4 on Thursday 19, recording the apparent farewell between the Doctor and Clara at the Trade Street Café in Cardiff. This location shoot was quickly reported by Kathryn Williams of *WalesOnline* which presented photographs of the stars meeting their fans between takes. The unit then returned to Enfys Studios with Coleman to record the material in Clara's



flat for *Death in Heaven* including the boy's return; for this, Samuel Anderson was again present to provide off-screen dialogue, and also perform a pick-up on one balcony scene for *Dark Water*.

Friday 20 saw the unit start at Enfy's for the scenes of the bereaved Clara with her gran in her flat, after which Jenna Coleman departed for ADR work on earlier episodes. The team moved back to Roath Lock in Cardiff Bay where the scene of Seb welcoming Danny to the underworld was recorded in the costume prep room GF52 (as seen in *The Caretaker*), along with the sequence of the boy running along an adjacent corridor. During the morning of his last day on set, Chris Addison spoke to BBC Interactive; Day 5 concluded work for both him and Antonio Bourouphael.

After the weekend, work resumed on Monday 23 at a familiar venue for the *Doctor Who* team – the National Museum of Wales in Cathays Park which had been visited by the BBC Cymru team numerous times since *Dalek* [2005 – see Volume 49] in October 2004 through to *The Day of*

the Doctor in April 2013. This offered the impressive marble entrance and stairs of the 3W vault for the arrival of the Doctor and Clara in *Dark Water* and the Cybermen – referred to as 'the Enemy' on call sheets – descending the stairs in *Death in Heaven*. Three 'Enemies' were required, with the main Cyberman played by Jeremiah Krage; he and his colleagues were fitted into their costumes by Liz Harkin, Reza Karim, Simone MacDonald, Bethan Hollington and Matthew MacMurray of Millennium FX who also supplied the skeletons seen in the vaults. As usual, the Cybermen's movement was choreographed by Ailsa Berk, with rehearsals from 9.30am.

The unit completed work by noon and relocated to Studio 1 at Roath Lock where they worked on the volcano set for the start of the Doctor/Clara confrontation in *Dark Water*; this set had been built for the third series of the CBBC fantasy drama *Wizards vs Aliens*. The plan was to shoot Jenna Coleman's material on the first day and focus on Peter Capaldi on the other. Also during the day, journalist Clark Collis of *Entertainment Weekly* visited the standing TARDIS set in Studio 4.

The volcano material was completed first thing on Tuesday 24 and work then moved to Studio 3 where a section of the 3W vault had been constructed. This was the first day of recording for Andrew Leung as Dr Chang, and he first posed for photos along with Michelle Gomez. BBC Interactive was present for the Doctor and Clara's encounter with Missy and Chang, Chang explaining about the exoskeleton concept and parts of the tanks draining and the

Left:
Back from
the dead... in
Cyber-form.

Connections: Pulling strings

▶ The Doctor refers to the Valiant as Cloudbase, the flying aircraft carrier from the 1967 series *Captain Scarlet and the Mysterons*; Osgood mistakes this as a reference to the 1965 series *Thunderbirds*, another Supermarionation series created by Gerry and Sylvia Anderson, with the Doctor then indicating that he had danced with Sylvia.





'THE UNIT RELOCATED TO STUDIO 1 AT ROATH LOCK WHERE THEY WORKED ON THE VOLCANO SET FOR THE START OF THE DOCTOR/CLARA CONFRONTATION.'

scene where Chang met his fate. Michelle Gomez improvised elements of Missy's performance, such as the kissing of the Doctor on the nose.

Wednesday 25 saw further work on the 3W vault set including the sequence of Missy summoning the skeletons to stand and the completion of scenes begun the previous day. Ailsa Berk was again on set on Thursday 26 to supervise enemy movement, and Samuel Anderson had a make-up test as 'Enemy Danny' from 8am to 11.30am that morning. The *Dark Water* scenes in the 3W vault were completed first with the Doctor determining the role of the sphere, after which Peter Capaldi departed for ADR work... which was where Jenna Coleman arrived from to record the scenes of Clara confronting the Cybermen and being rescued by Enemy Danny in *Death in Heaven*. That evening, Peter Capaldi thanked the series' crew with a drink at World of Boats, near the *Doctor Who* Experience.

St Paul's

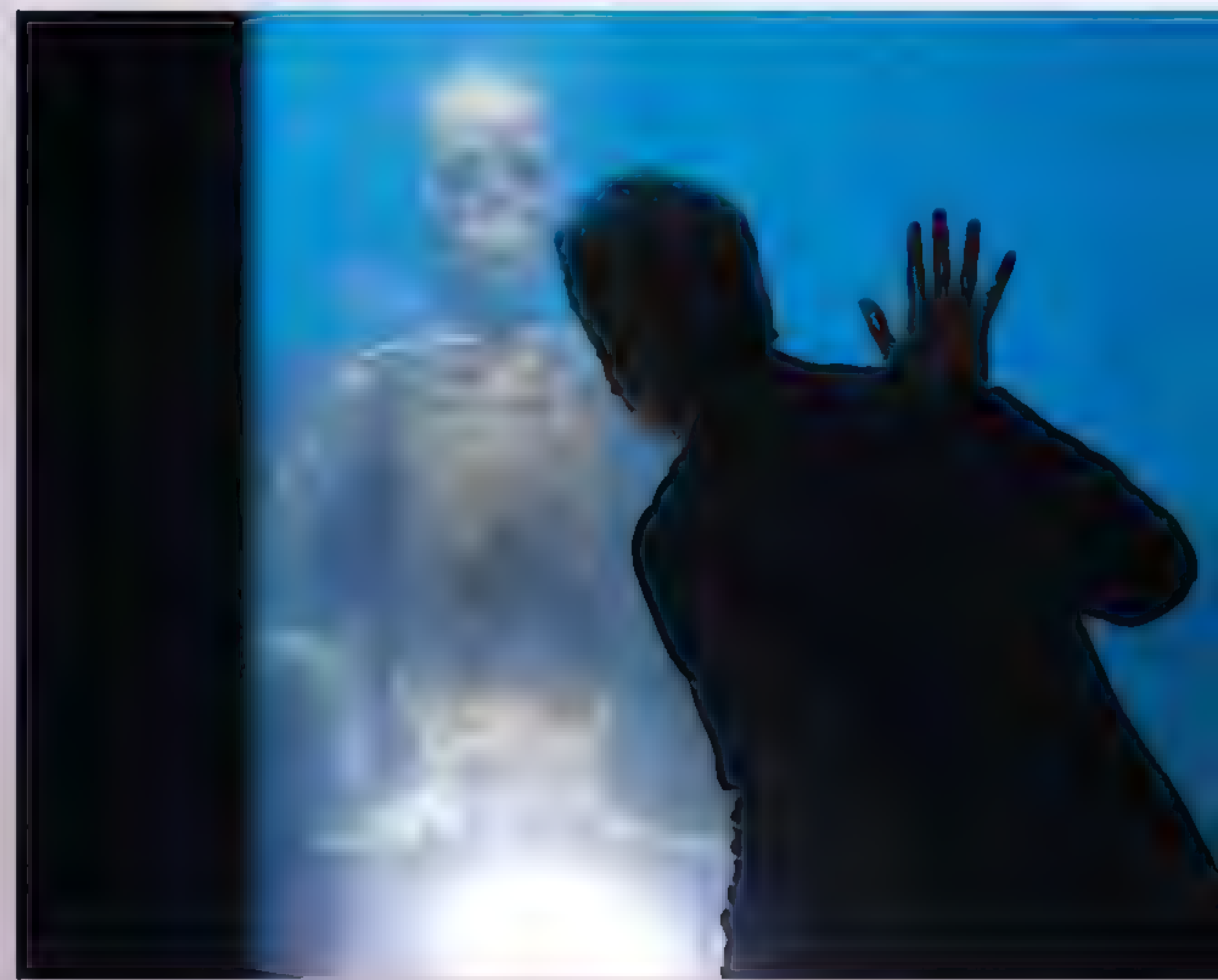
Concurrent with Day 10 of Block 6 on Friday 27, a second unit was recording pick-ups for *Deep Breath* and also special introductions with the Paternoster Gang. Five Cybermen directed by Ailsa Berk were used for recording in the 3W vault of Studio 3 as the Enemy emerged from their tanks after the completion of Clara's rescue. Following the deactivation of the globe, the crew moved to Studio 4 where Clara's flat was simulated outside the TARDIS doors for the scenes of Clara entering the TARDIS in *Dark Water*. Meanwhile, a splinter unit remained in Studio 3 to record inserts of the skeleton heads moving, shots of the skeletons in their chairs, a shot of the Doctor consulting the book on the lectern

(with a hand double for Peter Capaldi) and numerous CGI element shots of the skeletons coming to life and being revealed as Cybermen. 'Monsters. Explosions. Star-gazing. And a blue box. Top geek day,' tweeted Rachel Talalay at the end of the second week.

On Saturday 28, Jenna Coleman met up with her boyfriend Richard Madden at Glastonbury Festival... as reported by the paparazzi of the *Daily Mail* the following day. Pink script revisions were circulated for *Death in Heaven* on Monday 30 June. These added Kate telling Osgood to use her inhaler when the Cybermen shot up from St Paul's, and the Doctor giving a similar instruction when he hinted to Osgood about her "bucket list". The same inhaler was now offered to Osgood when Missy held her captive, and it was this object – rather than the spectacles – that the Doctor discovered in the dust.

That day, a major location shoot was staged. Because the real London landmark of St Paul's could only be used for a very limited time, the bulk of the subsequent confrontation between UNIT and the Cybermen was recorded at the Friary in Cardiff, a city shopping area used first for

Right:
The tank
of the dead.





Production

Smith and Jones [2007 – see Volume 54] in October 2006. Setting up unit base at Bauhaus Hair Salon, the arrival of UNIT and the drugging of the Doctor and Missy was recorded under the supervision of stunt arranger Jo McLaren and featured all six Cybermen costumes; the Cyberman head from *The Invasion* was a prop made by Pete Fielding of Millennium FX, which was weighted to land face up when dropped on the ground. Jenna Coleman was not required for the day's work which saw JP Cars providing a couple of London-style black cabs: 'big crowds today so I thought I'd photo them, rather than the opposite' tweeted the director. To ensure that no surprises were leaked, deliberately incorrect script pages were in circulation for use in public areas. Because this was Michelle Gomez's first day on location as Missy, her involvement in the series as the un-named 'Gatekeeper of the Nethersphere' was revealed by the BBC. "Well of course Peter Capaldi is our next

Doctor, which makes complete sense. I'm thrilled to join him. Well, you would be, wouldn't you?" commented Gomez while Steven Moffat added: "I've known Michelle for years, and I'm thrilled to welcome her to *Doctor Who*. She's everything we need – brilliant, Scottish, and a tiny bit satanic." The return of the Cybermen was similarly made public by the location shoot.

Llanelli Cemetery played host to the *Doctor Who* team on Tuesday 1 July as it had done for *The Angels Take Manhattan* [2012 – see Volume 72]; appearing as the graveyard for the climax of *Death in Heaven*, this featured the graves of Ellie Oswald (Clara's mother), the Victorian Clara Oswin Oswald (1866-1892), Rory and Amy. Recording was scheduled from 8am to 6.30pm and began with part

Above: Rachel Talalay talks Michelle Gomez and Peter Capaldi through a scene outside St Paul's.

Connections: Matchmaker

▶ Missy's comment about keeping the Doctor and Clara together prompts memories of Clara telephoning the TARDIS in *The Bells of Saint John* [2013 – see Volume 72] and Clara and the Doctor pondering the "helpline" number in *Deep Breath* [2014 – see Volume 76].

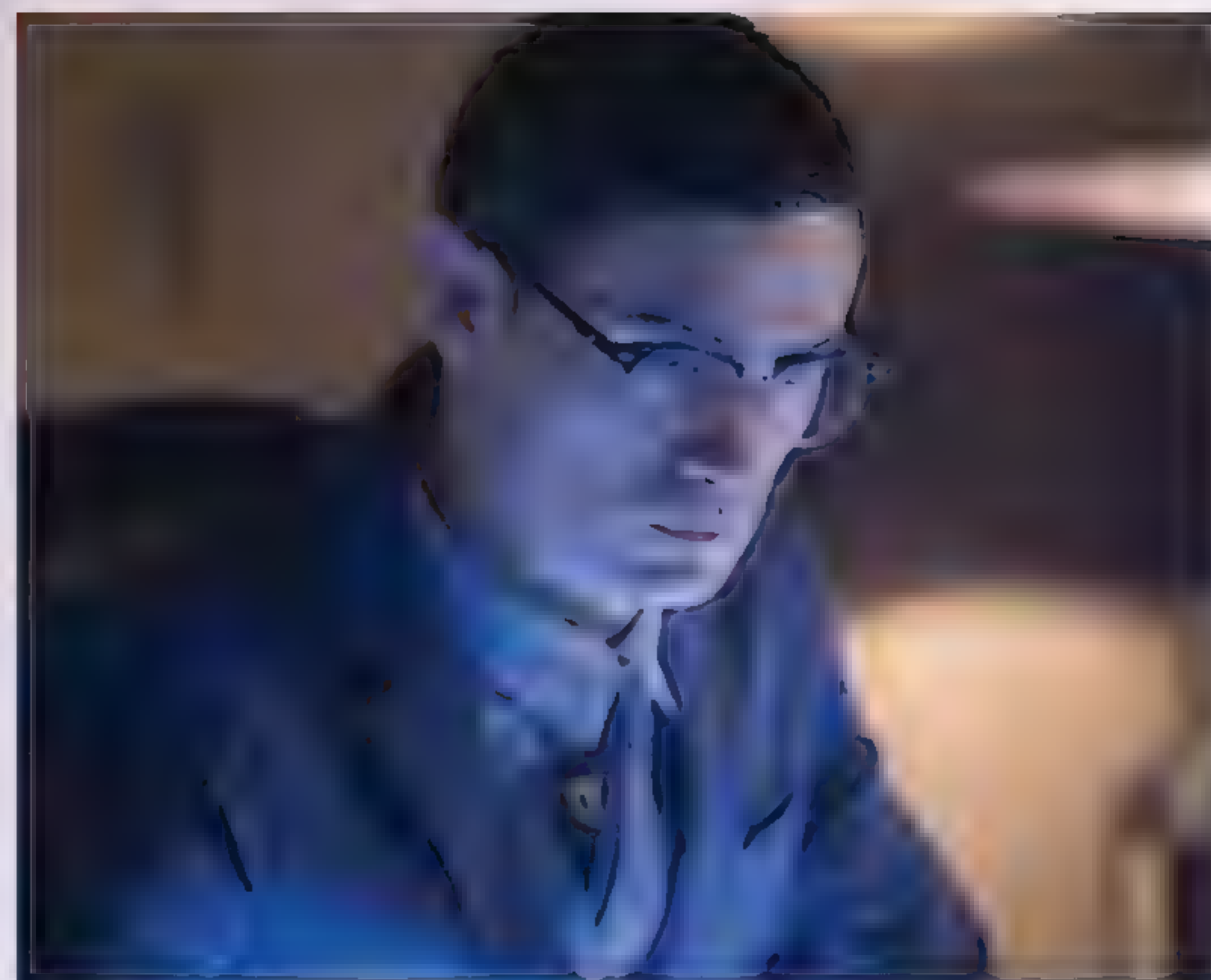


Right:
Dr Chang
gets serious.

of the scene in which Enemy Danny urged Clara to phone the Doctor and continued through to the main scene with the Doctor and Enemy Danny. All six Ailsa Berk-choreographed Cybermen were again used with Dave Bonneywell of Millennium FX supervising Enemy Danny, while Liz Harkin, Jessie Hinton, Rita Anjos and Pete Fielding marshalled the Cybertroops which would be carefully placed in post-production replication shots to swell their numbers. The team wanted moody weather, and performed high-angle crane shots whenever the clouds obscured the sunny sky. Filming was quickly reported by Chad Welch of the *Llanelli Star* in *Doctor Who Cybermen spotted filming in Llanelli*.


Graveyard scenes

The same working hours were scheduled at Llanelli on Wednesday 2 July when Michelle Gomez joined the crew to record the climax of the episode and Missy's apparent demise and Ailsa Berk again drilled the Cybermen in their movements. 'Cold rain on the purported hottest day. Rusting monsters needed the Tin Man's oil can. Glamour was in short supply,' tweeted the director on Thursday 3 as more graveyard scenes – including the discovery of Kate – were completed at Llanelli between 8am and 6.30pm. The unit returned to Llanelli for recording from 8am on Friday 4, now focusing on Clara waking and making her way across the graveyard to find Cyberdanny. Meanwhile a splinter unit worked at the venue recording inserts of the Cybermen emerging from their graves, including greenscreen shots of a gravestone in New York during the rain storm. With this work completed, Jenna Coleman and the Cybermen joined the second unit. This unit had spent the morning working



with Douglas Mackinnon on pick-ups for *Flatline* at Roath Lock, whereafter Paul Wilmshurst – who had directed Block 4 – helmed some inserts for *Death in Heaven* at the College Buildings on Courtenay Road in Splott (as used for earlier episodes in the run such as *The Caretaker* in April, *Kill the Moon* [2014 – see Volume 78] in May) with the Cyberman at the school gates, followed by pick-ups with Jenna Coleman for *Kill the Moon* and then inserts of the Cybermen in London and a pistol being taken from a pram for the start of *Death in Heaven*.

Meanwhile in the afternoon, Rachel Talalay's unit relocated to MOD St Athan at Barry in the Vale of Glamorgan to record the scene in the aircraft hangar with Peter Capaldi arriving from ADR work at Cranc, wrapping at 6.45pm. MOD St Athan had often been used on *Doctor Who* since *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] in January 2006, most recently for *Into the Dalek* in February. Although Steven Moffat had originally written this scene for an exterior runway, Rachel Talalay had known that this was a summer shoot with limited hours of darkness; the MOD St Athan hangar could be blacked out, and was currently being used to fix up a genuine Vladivostok Avia Airbus A320 which was rented out to the BBC to act as Boat One: 'cranes, planes and beautiful

A scene from Doctor Who showing Clara Oswald, played by Jenna Coleman, wearing a dark green raincoat. She is being escorted by a Cyberman, played by Adam Tsekhman, in his silver, segmented armor. They are standing in a graveyard with large, grey stone tombstones in the background. Another Cyberman is visible in the distance. The scene is set outdoors on a grassy area.

'THE UNIT RETURNED TO LLANELLI, NOW FOCUSING ON CLARA WAKING AND MAKING HER WAY ACROSS THE GRAVEYARD TO FIND CYBERDANNY.'



Above:
Cybermen line
the streets.

frames. Fab friday thanks to amazing crew,' tweeted the director the next day.

On Monday 7 July, the BBC confirmed that the scripts for the first five episodes of the new series had been leaked online and there was heightened security around production; by now, Missy had also been added to the script for *In the Forest of the Night* [2014 – see page 62]. Recording resumed back at Studio 2 of Roath Lock where the interior of Boat One (complete with a painting of Brigadier Lethbridge-Stewart based on a publicity shot from *Battlefield* [1989 – see Volume 45]) had

been constructed, and saw Sanjeev Bhaskar joining the cast for scenes of the Doctor learning about his new role and deducing Missy's plan for Earth's dead. Jenna Coleman was not required for most of the week's recording.

Scenes in the jet's main cabin were concluded on Tuesday 8, during which time seriously ill children

from the Starlight Wish Foundation visited the studio and met Peter Capaldi. Jemma Redgrave and Ingrid Oliver also undertook a photocall, with BBC Interactive interviewing the latter at 11.30am. The action sequences of the attack on Boat One's cabin by the Cybermen and Ahmed's death were completed, with Rachel Talalay framing Ahmed being pulled through the window as a direct lift from the end of the 1984 film *A Nightmare on Elm Street* (on which Rachel Talalay had been assistant production manager) in which Marge Thompson was dragged to her apparent death. Work then moved down into Boat One's hold which had been constructed in Studio 4. This hold was a redressed version of the space shuttle from *Kill the Moon* and had been constructed on a 20-foot by 30-foot gimbal set. The initial scenes with the Doctor, Osgood and Missy were recorded, while a splinter unit recorded greenscreen shots of Jemma Redgrave screaming as Kate plummeted from the jet.

Ingrid Oliver completed her work on Wednesday 9 July when various hold

Connections: Key to time

- The Doctor's summoning of the TARDIS using its key had previously been seen in *Father's Day* [2005 – see Volume 49] and *The*

Time of the Doctor

[2013 – see
Volume 75].



scenes including Osgood's demise were recorded. Michelle Gomez ad-libbed Missy singing her own version of Toni Basil's 1982 chart hit *Mickey*; "It was sort of p*****g around really," recalled the actress at the DVD launch of how she had been singing the song to herself while waiting, manacled to the set between shots. Missy crushing Osgood's glasses was substituted for her inhaler. After the Doctor's talk with Missy, Peter Capaldi departed for ADR at Cranc during Osgood's death sequence, but returned later in the day to record portions of the confrontation with Missy prior to Clara's call. Stunt work for the day was supervised by Crispin Layfield, with Rob Pavey standing in for Capaldi in action shots.

Stunt and wirework

Jemma Redgrave was interviewed by BBC Interactive at 9.30am on Thursday 10. The day's recording focused on material with Missy, Kate and the Doctor in the hold prior to Missy blowing the cargo door, and saw the use of the gimbaled set coming into play for the violent movements as Boat One came under attack. Crispin Layfield was again

supervising the action, while Rob Pavey and Belinda McGinley stood in for Peter Capaldi and Jemma Redgrave.

Friday 11 was scheduled for the major setpiece of the hold door being blown with Kate and the Doctor sucked out of Boat One; concurrently, a second unit was also pre-recording some material for Block 7's *In the Forest of the Night* including Missy's cameo. In addition to the Culture Secretary of Mexico (where *Doctor Who* was acquiring a following), a crew from the CBBC magazine show *Blue Peter* was also present with director Nic Hall and host Radzi Chinyanganya recording a report on the work of special effects supervisor Danny Hargreaves. With the shots of Missy in the hold completed, Michelle Gomez joined the second unit while the main unit moved to Studio 3 and recorded early scenes on the set of Dr Chang's office for *Dark Water*. Meanwhile, the second unit recorded the stunt sequence on the hold set with wirework supervised by Bob Schofield and Crispin Layfield working with Rob Pavey, Belinda McGinley and Nellie Burroughes (doubling as Missy) for the stunt recording at 4pm. When Gomez had finished with the other unit, she joined the main unit in Studio 1 to record the greenscreen shot of Missy's descent (on wires) into the graveyard for *Death in Heaven*. The same day, Sanjeev Bhaskar's involvement was announced by the BBC, with the actor commenting: "I'm thrilled to have made a small contribution to and now be part of the *Doctor Who* universe. Another dream box ticked!"

The London Film and Comic Con was held at Earl's Court over the weekend of Friday 11 to Sunday 13 July; in attendance

Connections: Tickets please

► On Clara's bookshelf is the Hyperscape Body Swap Ticket which transported her and the Doctor to the Proms in 2013.



Left: UNIT's Kate Lethbridge-Stewart.



DARK WATER / DEATH IN HEAVEN

STORY 257

"IT WAS FANTASTIC! IT WAS LIKE BEING NINE YEARS OLD! TO BE CARTED UP INTO THE AIR ON WIRES TO PRETEND TO FLY, I WAS DOCTOR WHO AND SUPERMAN."



to meet the fans were Jenna Coleman, Jemma Redgrave (on Saturday 12) and also Steven Moffat who gave a talk on Saturday 12.

Work resumed at Roath Lock on Monday 14 with two units recording from 8am to 7pm which were standard times for the rest of the block. The

scenes in Dr Chang's office were the focus for the main unit, completing the *Dark Water* material including Clara talking to Danny (pre-recorded) and then the start of *Death in Heaven* with Clara's declaration that she was the Doctor. Meanwhile, having completed his scenes in Chang's office, Peter Capaldi joined the second unit which would focus on blue screen, stunt and wirework shots in Studio 1. The Doctor's fall from Boat One was recorded first with Rob Pavey again doubling in some shots under Crispin Layfield and Bob Schofield's supervision. Shots of Belinda McGinley doubling as the falling Kate were then also captured amidst further shots of the determined Doctor summoning the TARDIS. As Capaldi later told the BBC, the crew's concern that he was okay during the wire scenes was unfounded: "It was fantastic! It was like being nine-years-old. To be carted up into the air on wires to

pretend to fly, I was Doctor Who and Superman [...] Where else is a man of my age going to be attached to wires and flung around a room?"

The scenes in Dr Chang's office were completed on Tuesday 15, covering Clara making contact with Danny; Dave Bonneywell and Liz Harkin supervised the movements of Dr Skarosa's skeleton. The team then moved to the standing TARDIS set in Studio 4 to record part of Clara's



Connections: After life

► Seb indicates that not only does the Nethersphere have Apple iPads (first released in April 2010) but it also has Steve Jobs, the American entrepreneur behind Apple who died in October 2011.



suspicious movements around the ship in *Dark Water* (taking a hidden key from a paperback edition of *The Time Traveler's Wife*) and the Doctor aboard the TARDIS in *Death in Heaven*. Studio visitors included novelist MacKenzie Bezos and also 'John Smith' whose animated *Doctor Who: Series 8 2014 – 'Rain' Trailer* uploaded to YouTube on

Saturday 24 May had deeply impressed Rachel Talalay.

'I really did have my birthday on the TARDIS with the Doctor and Clara,' tweeted Rachel Talalay on Wednesday 16 July which began with the TARDIS scenes of the Doctor and Clara arriving at 3W and the Doctor regaining the TARDIS in *Death in Heaven*. Parts of the Doctor's solo trip to the co-ordinates of Gallifrey were also recorded. To demonstrate the Doctor's fury, Peter Capaldi wanted to strike the console for real which meant that a special piece of cushioning was added to the panel. Visiting the set on this day was Armando Iannucci, the Scottish satirist and director who had worked with Peter Capaldi on *The Thick of It*, who was in attendance with his family.

Right:
Cyber-selfie.

Scenes of Danny's demise

The team was out on location again on Thursday 17, working in Cardiff from 7.30am to 6.30pm and focusing on the scenes of Danny's demise. The unit started on Queen Street – previously seen in episodes such as *The End of the World* [2005 – see Volume 48] and *Deep Breath* – for pick-up shots of Clara's last words as she left the Doctor and the TARDIS. Before work began, at 7.15pm there was a recce

for the splinter unit which would also be at work from 7.30pm recording the shots of dark water bubbling up on the London street of the Chaplet Funeral Parlour (a reference to Dodo Chaplet, one of the First Doctor's companions) at 21 Wardour Row – really the Glamorgan Building on King Edward VII Avenue. With this material completed, Peter Capaldi departed to travel to London for a voice recording session, while the main unit moved to City Hall Road and Alexandra Gardens (seen in *Last of the Time Lords* [2007 – see Volume 56]) near the splinter unit. The aftermath of the accident with Clara's arrival was recorded first, followed by her return to the tragic spot a few days later. Crispin Layfield was present to supervise any action elements as Clara pushed her way through the crowd; Essop Merrick doubled for Samuel Anderson as Danny in some shots. Following this, Jenna Coleman departed for a costume and make-up session for *In the Forest of the Night*, and the rest of the day was spent on Danny's final moments before the road accident. Playing the woman who picked up Danny's phone was Joan Blackham whose long television career included series such as *Take a Letter Mr Jones*, *Home to Roost* and *Judge John Deed*.





'John Smith' was again in attendance during the day. Location work was covered by Cathy Owen and Alicia Melville-Smith later in the day for *WalesOnline*.

With the end of the block approaching, the unit relocated to London for a key element of the shoot. The team left Cardiff at 7am on Friday 18, aiming to be in London by 10am, operating from the Copthorne Hotel at Stamford Bridge where the readthrough for Block 7 (*In the Forest of the Night*) would be staged at 10.30am while work got underway at Brompton Cemetery on Fulham Road; this was a venue which had particularly impressed Rachel Talalay and which she wanted to use for establishing shots and inserts. Cutaway shots of rain-soaked onlookers outside the cemetery were recorded first, and then Jenna Coleman arrived after the readthrough to record pick-up shots of her moving around the graveyard. The summer heatwave was particularly bad news for the six actors in their Cybermen costumes, choreographed by Ailsa Berk. Also recorded by the main

unit were shots of crowds looking up at the darkening sky. Meanwhile, producer Peter Bennett headed up a splinter unit recording plate elements for CGI shots and cutaways of the Cybermen rising from their graves; this used a small number of prop graves which had been constructed on a raised platform. Greenscreen shots for the New York and Chinese lady sequence in *Death in Heaven* were again recorded along with the shots of the Cybermen taking off and dark water running from the cemetery into the drain before the units wrapped ahead of schedule at 5.35pm.


The major setpiece for the story was performed outside the iconic venue of St Paul's Cathedral on Saturday 19 July, with recording scheduled for a few hours from 12.30pm. Security for these key scenes bridging *Dark Water* and *Death in Heaven* was high,

Above:
Colonel
Ahmed the
"Man Scout".

Connections: Tools of the trade

► The Doctor uses his psychic paper - first seen in *The End of the World* [2005 - see Volume 48] - on Dr Chang to claim to be part of a very swearsy government inspection. He also uses the sonic screwdriver to scan Clara's chemicals and confirm that she loves Danny.





DARK WATER / DEATH IN HEAVEN

**'MICHELLE GOMEZ IMPROVISED ELEMENTS
OF MISSY'S PERFORMANCE.'**



with the crew urged to be extra vigilant with paperwork in public. The families of Rachel Talalay and Michelle Gomez attended on this special day which began with the conclusion of *Dark Water*. To preserve the surprise of Missy's identity the actual take had the essential dialogue only mimed by Peter Capaldi and Michelle Gomez, with the words added in ADR. A dummy take of this sequence had Missy explaining that she was also known as "Random Access Neural Interface. Rani for short"; this was to mislead eavesdroppers into believing that Missy was the renegade Time Lady the Rani who had featured in *The Mark of the Rani* [1985 – see Volume 41] and *Time and the Rani* [1987 – see Volume 43]. The final material to be recorded was that directly outside St Paul's for which the BBC team was allowed only a few minutes. Between takes, Gomez sang *Feed the Birds* from the 1964 fantasy movie *Mary Poppins* while on the steps of St Paul's; a London cabbie rolled down his window and called out: "It's Doctor Who and Mary Poppins." Steven Moffat also attended the iconic

shoot, telling the *Doctor Who Extra* team that the experience was "hugely exciting!" and joking that they were recording in front of an inflatable St Paul's created by the production team in Cardiff. The team completed work at Peter's Hill by 8.25pm and returned to Cardiff: 'truly amazing day at 'secret location' in London. thank you #DoctorWho team for something epic,' tweeted Rachel Talalay.

The very public Saturday shoot generated a lot of press coverage such as the *Daily Mail's* Sharnaz Shahid's *Peter Capaldi and Green Wing star Michelle Gomez film new Doctor Who scenes at St. Paul's Cathedral* on Sunday 20 and Danny Walker's *Cybermen unmasked while filming legendary scenes at St Paul's Cathedral* from the *Daily Mirror* on Monday 21. There was similar coverage from the *Daily Telegraph*, the *Metro* and *The Sun*. The BBC Annual Report was published on Monday 21 and confirmed that *The Day of the Doctor* had been 2013's most-watched drama, now seen in 98 countries and topping the iTunes US and Amazon charts.

Left:

Missy welcomes the Cybermen with open arms.

Tragic actions

Also on Monday 21, principal work on Block 6 concluded with Day 27, recording from 11am to 9.40pm at the premises of Park Davies on the Mamhilad Park Industrial Estate, a venue frequently visited by the *Doctor Who* team since *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] in March 2006 and most recently seen in *The Time of the Doctor* [2013 – see Volume 75] recorded in September 2013. The main sequence was the flashback of Danny's tragic actions on the 'Middle Eastern Street' (which the crew took to be Afghanistan), a scene carefully supervised by Crispin Layfield. Samuel Anderson then changed into



Above:
Clara has an emotional reunion with Danny.

Opposite page
Escorting the Doctor.

Cyberdanny and recorded the sequence in the back room of the Chaplet Funeral Parlour. Meanwhile, two splinter units were at work on pick-ups for cheat shots of the Cybermen emerging from the graves, element shots for the graveyard scenes (including shots of the Chinese woman), shots of the sinister dark water and close-ups of a hand double for Michelle Gomez operating Missy's device at St Paul's. Jenna Coleman and director Douglas Mackinnon then joined the unit to record pick-ups for *Flatline* and *Listen* [2014 – see Volume 77].


Time Laird was the title of Jonathan Holmes' two-page colour spread about the St Paul's shoot in the *Radio Times* on Tuesday 22 July. Thursday 24 saw the release of a 35" video of Ingrid Oliver as Osgood taking a phone call from "a friend" who wanted to thank everyone as the official *Doctor Who* Twitter feed reached a million followers. Although *Death in Heaven* had been intended to be the final

appearance of Jenna Coleman as Clara, as Steven Moffat recalled in *Doctor Who Magazine*: "And then she asked me if she could be in Christmas [...] I didn't want *Death in Heaven* to be her last episode." Consequently, Clara was featured in Draft One of X, the Christmas episode, circulated from Monday 28 July.

Peter Capaldi insert shots

While recording continued on *In the Forest of the Night*, Rachel Talalay helmed a second unit at Roath Lock between 7.30am and 2.55pm on Wednesday 30. Work began with cutaway shots of the Doctor in the TARDIS for *Dark Water* with Steve Phelps acting as Peter Capaldi's hand double. At 11.15am, Peter Capaldi arrived from the Block 7 unit to record the Doctor's triumphant "Doctor in the TARDIS!" and his reaction shots of finding that Gallifrey was not where it should be. Peter departed for ADR work at

1.10pm, after which inserts of the aircraft window in Boat One, droplets of water in the funeral parlour, and water seeping beneath the cemetery gates were recorded.

Rachel Talalay next travelled to South Carolina to work on the American supernatural series *South of Hell* for WE tv. The remaining Father Christmas material for the episode was recorded along with the Christmas Special as part of Block 8 by director Paul Wilmshurst. The sudden appearance of Santa Claus at the TARDIS door was recorded up to 7pm on Monday 15 September, with Peter Capaldi recording solo insert shots for this scene from 9.30am on Monday 22 September. 



PRODUCTION

Mon 16-Tue 17 Jun 14 Enfys Studios, Portmanmoor Road, Splott, Cardiff (Nethersphere - Balcony)

Wed 18 Jun 14 Enfys Studios (Nethersphere - Balcony/Balcony Platform; Clara's Flat)

Thu 19 Jun 14 Trade Street Café, 4 Trade Street, Cardiff (Café); Enfys Studios (Clara's Flat - Hallway; Nethersphere - Balcony Platform)

Fri 20 Jun 14 Enfys Studios (Clara's Flat - Kitchen); BBC Roath Lock Studios: GF52 (Nethersphere - Office); Corridor (Long Corridor)

Mon 23 Jun 14 National Museum Cardiff, Cathays Park, Cardiff (3W Vault - Marble Entrance/Stairs); BBC Roath Lock Studios: Studio 1 (Volcano)

Tue 24 Jun 14 BBC Roath Lock Studios: Studio 1 (Volcano); Studio 3 (3W Vault)

Wed 25-Thu 26 Jun 14 BBC Roath Lock Studios: Studio 3 (3W Vault)

Fri 27 Jun 14 BBC Roath Lock Studios: Studio 3 (3W Vault); Studio 4 (TARDIS)

Mon 30 Jun 14 The Friary, Cardiff (St Paul's)

Tue 1-Thu 3 Jul 14 Llanelli Cemetery, Off Frondeg Terrace, Llanelli (Graveyard)

Fri 4 Jul 14 Llanelli Cemetery (Graveyard; New York Grave); MOD St Athan, Barry, Vale of Glamorgan (Aircraft Hangar); College Buildings, 1 Courtney Road, Splott, Cardiff (School Gates; St Paul's)

Mon 7 Jul 14 BBC Roath Lock Studios: Studio 2 (Boat One Jet)

Tue 8 Jul 14 BBC Roath Lock Studios: Studio 2 (Boat One Jet; Plane); Studio 4 (Boat One - Hold)

Wed 9-Thu 10 Jul 14 BBC Roath Lock Studios: Studio 4 (Boat One - Hold)

Fri 11 Jul 14 BBC Roath Lock Studios: Studio 4 (Boat One - Hold); Studio 3 (Dr Chang's Office); Studio 1 (Graveyard)

Mon 14 Jul 14 BBC Roath Lock Studios: Studio 3 (Dr Chang's Office); Studio 1 (Night Sky; Plane)

Tue 15 Jul 14 BBC Roath Lock Studios: Studio 3 (Dr Chang's Office); Studio 4 (TARDIS)

Wed 16 Jul 14 BBC Roath Lock Studios: Studio 4 (TARDIS)

Thu 17 Jul 14 Queen Street, Cardiff (Street; London Street); Glamorgan Building, King Edward VII Avenue, Cardiff (Busy Street (Park))

Fri 18 Jul 14 Brompton Cemetery, Fulham Road, London (Cemetery/Street Outside; Graveyard; London Street; New York Grave)

Sat 19 Jul 14 Peter's Hill, London (St Paul's (Peter's Hill)); St Paul's Cathedral West End, St Paul's Churchyard, London (St Paul's (St Paul's West End))

Mon 21 Jul 14 Park Davies, Mamhilad Park Estate, Pontypool (Middle Eastern Street; Graveyard; Outside Graveyard; Drain; Clara's Flat; St Paul's); Mamhilad Estate, Pontypool (Funeral Parlour Back Room)

Wed 30 Jul 14 BBC Roath Lock Studios: Studio 4 (TARDIS; Boat One; Funeral Parlour Back Room; Cemetery/Street Outside)

Mon 15 Sep 14 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Mon 22 Sep 14 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Post-production

CGI work on the two episodes included the volcanic setting of the Doctor/Clara confrontation; the interior of the Nethersphere; the larger vistas of the 3W mausoleum and its guide book; multiplication shots of the Cybermen; the Cyberman scanning Clara; St Paul's dome opening and the Cybermen taking off; the clouds of dark water; Boat One in flight and under attack; the deaths of Missy's victims and the return of the boy to Clara's flat.

Various trims were made to the episodes before broadcast. In *Dark Water*, as the Doctor said to Clara at the edge of the volcano that he was taking control, he told

her of the key: "Either you throw it, or you don't throw it." When Clara ordered him to bring Danny back, she added: "Or I will cut you off forever from the one thing in your life you have ever loved." When the Doctor told Clara to look in her hand, she originally replied: "They're all gone. All the keys, down there, gone."

As the Doctor prepared to leave the TARDIS and told Clara to give him some attitude, the teacher queried one of the words he had just used: "re-intersect?" "Yeah, I was under pressure," admitted the Doctor as he opened the door a crack and told her. "It's dark, we'll need the torches." "That isn't a word," continued Clara, returning to the original subject. "See,

Below:

Missy poses for the camera.





that's great, you're being critical," said the Doctor. "Were you trying to sound clever or something?" asked the teacher. "Great, much better, be critical of something else now," the Time Lord told her, giving her a torch and stepping out of his ship.

After Dr Chang commented on the strange salutation of the mausoleum, he explained: "Sorry. Mausoleum humour is in its infancy. My office is this way." "Yeah, we were just talking to - um..." began the Doctor as he turned around to see that Missy had vanished. "Yeah, I was going to ask - is there someone in particular?" asked Chang. "I'm sorry?" responded Clara.

The Nethersphere

In the Nethersphere, when Seb told Danny that the situation was that people had more life than they were expecting, he gestured to the strange circular window in the door: "You see these everywhere, yeah?... The circles of life. You thought life was just this big [pointing to the tiny circle]... but really it's this big." "But what is it?" asked Danny, "What is this place... where did it come

from, what's it for? What are we inside?" "Don't know. Nobody knows that," replied Seb. "How can nobody know?" asked the teacher. "The last universe you lived in... where did that come from? What was that for? What were you inside back then?" responded Seb. "...I don't understand," faltered Danny. "Nobody does," agreed Seb, "All I can tell you is that life goes on. It's longer than you think, and there still isn't a manual." The scripted flashback to *Into the Dalek* of Fleming asking Danny the question was omitted. Later when the boy ran away from Danny, the teacher called out: "Why would you think I'd hurt you?" As Seb stopped Danny going after the boy, the teacher asked: "What's his name? I never knew his name." "We don't know," replied Seb. After Danny asked why the boy should want to see him, his guide replied: "Well. You would, wouldn't you?"

When Dr Chang explained that the dead were aware of what was happening to them, he originally continued: "They can't move or speak, but they can still feel. As we bury them. Cremate them. As they lie

Left:
Seb the AI.

Below:
Inside the
3W Institute.



Connections: Advisory role

► Kate claims that the Doctor was on the “payroll” of UNIT; the Doctor had originally worked for UNIT as a scientific advisor in return for facilities to repair the TARDIS from *Spearhead from Space* [1970 – see Volume 15] onwards.



on the autopsy table...” “Oh, my God!” exclaimed Clara. “Clara, no!” said the Doctor, confronting Chang and telling him: “This – all of this – is a fake!”

As the skeletons stood in their tanks, Missy laughed: “And now we begin!” Back in Chang’s office, a tearful Clara rounded on the Doctor: “Why are you saying that! You brought me here. The TARDIS brought me here.”

“I was trying to show you,” explained the Doctor, “I’m sorry, but I needed you to know. When we lose people, we just lose them. They don’t come back.” Missy’s call to humankind originally came earlier as Clara spoke to Danny, while Missy killing Chang came after Clara asking Danny about their first date. A short scene of Clara questioning Danny over Skype was cut. “My mother’s name,” said Clara. “I don’t know, I never met her,” replied Danny. “She’s dead,” said Clara. “I know she’s dead,” said her boyfriend. “But I told you her name,” insisted Clara, to which Danny replied: “I don’t remember!” The Doctor’s flashback of how he had placed his hand on Missy’s chest was omitted.

When Clara threatened to switch the communication between Danny and herself off, Danny insisted: “You can’t come here. You have to live. That’s the way it has to be.” “Say something only Danny could say. Say something true,” asked Clara, before Danny braced himself to say that he loved her. The closing scene of the episode was adjusted to omit the boy telling Danny “No. No, don’t!” and then offering his hand, which Danny grasped...

In *Death in Heaven*, following the recap the pre-credits comprised the material of Clara confronting the Cybermen, with



the brief sequence of Missy showing her “boys” off to the Doctor placed later on. Missy’s offer of having photos taken with the “big metal men” was added in dubbing and when Kate threw the shattered Cyberhead to the ground she originally added: “I didn’t know if you wanted it back.” As the Cybermen straightened before take-off, Kate asked: “What are they doing?” “Flying,” replied the Doctor as the cyborgs rocketed upwards, to which the UNIT officer disparagingly noted: “Well thank God for the scientific advisor!” When the Cybermen emerged from the dome of St Paul’s, Kate asked Osgood: “Inhaler?” “I’m fine,” replied the scientist. “Good for you,” said Kate before asking the Doctor: “All Cybermen?” “Yes,” confirmed the Time Lord. When Kate asked if the Cyberman in the sky had exploded, Missy originally replied: “Oh, for God’s sake.”



In the Nethersphere, after Seb revealed that when everyone was returned to their bodies they would have been given an upgrade, he passed the iPad with the DELETE tab to Danny, commenting: “Thought you might want to get rid of some excess baggage before you go. All those emotions – they’re not very now, are they?” Danny looked at the boy who silently shook his head; the teacher then took the iPad and hurled it from the balcony.

Boat One

Outside St Paul’s, after Missy was stunned by UNIT, the Doctor insisted to Kate: “Clara! I need to get Clara out of here...” “Doctor, I’m sorry...” began Kate, taking the Doctor’s arm as he was similarly rendered unconscious, gasping: “No! Clara! Clara’s in there...” After the young couple realised that

rain was only falling in the London graveyard that they were visiting, there was to have been a montage of shots showing a graveyard with New York in the background, a Chinese woman looking confused at another gravestone in another cemetery, rain falling on a rough wooden cross in the desert... beneath which an object like a silver hand seemed to shift in the sand. This then segued back into the scenes in the London graveyard.

In the hangar, when the Doctor made reference to Kate’s father, she originally replied: “I miss him too”; the comments about the TARDIS being taken from the locked-down St Paul’s was added in ADR. This scene was then followed by a short scene in the 3W vault with Clara now sitting in one of the vacated cells, full of Doctorish insolence, with the door closed. A Cyberman arrived outside, and Clara remarked: “Oh, hello. That took you...” “You have one heart,” stated the Cyberman. “Good trick, isn’t it?” smiled Clara. “You are human,” said the Cyberman. “I really do seem to be, don’t I?” replied the teacher, “but I can prove I’m not. I can prove I’m the Doctor.” The Cyberman looked at her for a moment, then turned and walked away. The door of the cell then opened and Clara stepped out to confront three Cybermen, one of which was the Cyberleader. “Well then, gentlemen. Where would you like me to start?” asked Clara.

In the hold of Boat One, when Ahmed summoned “Mr President”, Missy remarked: “How exciting! Is there a president in the house?” Before the Doctor left the hold, Osgood’s comment that the dispersed Cybermen had expanded to cover almost all the land

Left:
Clara chats
to Dr Chang.

Connections: Old friends

➤ Osgood comments that the Doctor and Missy were childhood friends; in *The Sea Devils* [1972 – see Volume 18], the Doctor had told Jo Grant that he and the Master had been at school together.





Above:
Kate and
Osgood
investigate.

Right:
A Cyberman
under attack.

masses was added in ADR. Elements of the subsequent scene in the conference room were resequenced to move some of the dialogue between Ahmed and the Doctor to the later scene. Originally the sequence opened with Kate and Ahmed looking at iPhone footage of the Cybermen drifting aimlessly around – one in a shopping centre and another standing outside some school gates with laughing children crowded around it. “Why are those idiots still on the streets? They’ve seen Cybermen before,” complained the Doctor with reference to the events in *Army of Ghosts/Doomsday* [2006 – see Volume 53]. “According to Twitter, this is the movie version,” explained Kate. “Well there’s an epitaph for all humankind – ‘we thought it was a film promotion!’” scorned the exasperated Doctor. Next it was originally planned to have the scene of Clara waking in the graveyard (during which she was to hear sobbing), after which Ahmed’s voice commented: “Some of those bodies must be ancient – barely more than dust.” The Doctor replied: “Doesn’t matter – long as there’s enough trace element DNA to extrapolate.”

When Missy got the better of Osgood in the hold and told her to say something nice, the UNIT scientist started to wheeze. “Oh, for goodness sake!” bemoaned Missy, fishing Osgood’s inhaler from her pocket and popping it in her mouth while saying: “You have a little puff on this. I don’t want to kill someone who can’t breathe – where’s the challenge?” After Missy killed Osgood, the voice of Boat One’s captain was to be heard in the hold as the craft lurched: “Sorry, everyone, we’re hitting a bit of turbulence. You might want to strap yourselves in.” Back in the graveyard, when Cyberdanny revealed his identity to Clara and opened his chest plate, Clara said: “I heard crying. I didn’t know it was you.” “You never did,” replied Danny.

When the Doctor confronted Missy in the aircraft hold, there was also to have been a flashback to *Dark Water* showing Clara throwing the TARDIS keys into the lava as Missy explained that Clara was perfect. After the Doctor entered the TARDIS, there was to have been a short scene of him slamming the controls in triumph with him announcing: “Doctor in the TARDIS!”

In the graveyard, when the Doctor asked if Missy’s plan had purely been to give him



an army, the insane Time Lady replied that she didn't need one and added: "I'm recreationally evil – it's true, I did a website quiz – what would I do with an army?" Following her comment on giving a good man firepower, she originally quipped: "I love liberals – no one's good enough to live!" As the Doctor considered some of his recent conversations about his own nature, it was originally planned that he would be seen yelling at Psi in *Time Heist*: "When this is over, you'll need a shoulder. Until then, you need me!" After the Doctor threw the control bracelet to Cyberdanny and Missy said that his behaviour was impossibly wrong, the Doctor told her: "You made a mistake. So did I. Couple of old fools, you and me." As Cyberdanny disengaged himself from Clara and advanced on Missy, she remarked: "I have a feeling, I'm really going to hate this." When the Cybermen shot into the sky, the Doctor urged Clara to get down. "All of them?" asked Clara. "Every Cyberman on Earth," replied the Doctor. "That's just annoying!" remarked Missy as the sky blazed.

Special opening credits

When Missy was attacked by a lone Cyberman, Clara asked: "Is that Danny?" "No. Danny was wearing the bracelet," frowned the Doctor, adding: "That's... I don't know." After the Cyberman departed with the Doctor's thanks, Clara told him of Kate: "We should get her to a hospital." However, the Doctor – still staring at the sky – smiled: "The bracelet!... Danny was wearing the bracelet! Clara – oh, Clara! We went to hell to get him back. It's not over yet."

To extend the cheat of Clara being the Doctor, special opening credits were created for *Death in Heaven*; these featured the eyes of Jenna Coleman instead of Peter



Left:
The Doctor
and his TARDIS.

Capaldi and also gave Coleman top billing above Capaldi. Another addition which had not appeared in the script for *Dark Water* was the voice of Coal Hill School Headmaster Mr Armitage addressing his class at assembly about Mr Pink's death; this was recorded by Nigel Betts who had played the character in *Into the Dalek* and *The Caretaker*. Similarly, the sound of the TARDIS Cloister Bell – the TARDIS' danger warning alarm introduced in *Logopolis* [1981 – see Volume 33] – had not been indicated in the script.

Composer Murray Gold had previously worked with Rachel Talalay on *Randall & Hopkirk (Deceased)*. *Dark Water* featured a recording of *Air on the G String*, August Wilhelmj's arrangement of the second movement in JS Bach's *Orchestral Suite No 3 in D major*.

The edit period for the two episodes was very extensive because of their complexity, with the shows completed 10 days in advance of transmission. *Dark Water* did not conclude with a throw forward to *Death in Heaven*, just the legend: 'To Be Continued...' *Death in Heaven* opened with a 'Previously' montage from *Dark Water* and the caption 'Two Weeks Later' appeared before the closing scenes. The closing credits of *Death in Heaven* were interrupted by the appearance of Santa Claus at the end of the credit listing, after which Nick Frost received his billing. ■

Publicity

➤ At the Q&A following the advance screening of *Deep Breath* on Thursday 7 August, a young fan asked Steven Moffat if there were any plans to bring back the Master. “No. Sorry, I accidentally just said the truth,” replied Steven. The episode titles *Dark Water* and *Death in Heaven* were revealed by the BBC on Monday 18 August and Steven Moffat commented briefly on them for *Radio Times* the next day.

➤ The 2014 series finale was previewed in Benjamin Cook’s two-page feature in Panini’s *Doctor Who Magazine* Issue 479, published on Thursday 16 October; this offered comments from Steven Moffat and Michelle Gomez as a prelude to more extensive interviews in Issue 480.



Right:
Doctor Who Magazine's
coverage
of the 2014
series finale.

➤ On Monday 20 October, a preview of *Death in Heaven* was announced by BAFTA Cymru, Film Hub Wales and BBC Cymru at the Reardon Smith Theatre in the National Museum, Cardiff at 7pm on Tuesday 4 November; this was to be followed by The Cybermen Monster Masterclass including a cast and crew Q&A. This screening was the start of six Welsh screenings of *Doctor Who* at key venues as part of the BFI's *Sci-Fi: Days of Fear and Wonder* programme and ran through to January 2015. Then on Friday 24 October, BBC Worldwide announced a special event in London to celebrate the DVD and Blu-ray release of the 2014 series on Monday 17 November; this would be followed by a Q&A hosted by Frank Skinner, a guest star from *Mummy on the Orient Express* [2014 – see Volume 78]. The 70 pairs of tickets would be allocated by a prize draw which closed on Wednesday 29 October.

➤ A 30" trailer for *Dark Water* was released on Monday 27 October, and the following day Peter Capaldi graced the cover of *Radio Times* with a heading asking ‘A good Doctor?’. Inside Armando Iannucci talked to Stephen Armstrong in the four-page colour feature *The right stuff?*. “I think he’s exactly what the Doctor should be,” commented the satirist of his friend’s performance as the new Doctor. This was accompanied by further words



from celebrity fans: Al Murray (“He’s aced it”), Professor Brian Cox (“Exactly what the Doctor should be”), Ed Byrne (“nice to have a Doctor who’s older than me again”), Tom Baker (“a wonderful choice”), Jennifer Saunders, Marc Almond (“a touch of darkness and ageless mystery”) and Keeley Hawes (“I’ve been impressed by the way this series has unfolded”). *Dark Water* was highlighted as a *Pick of the Day* with shots of the St Paul’s shoot, although Patrick Mulkern warned that ‘a lot of this episode will appear crass and in poor taste to anyone who’s suffered a bereavement’. The billing was emphasised with a colour shot of the Doctor and Missy; this still included a credit for Bradley Ford as Fleming, although his appearance from *Into the Dalek* had been removed in editing.

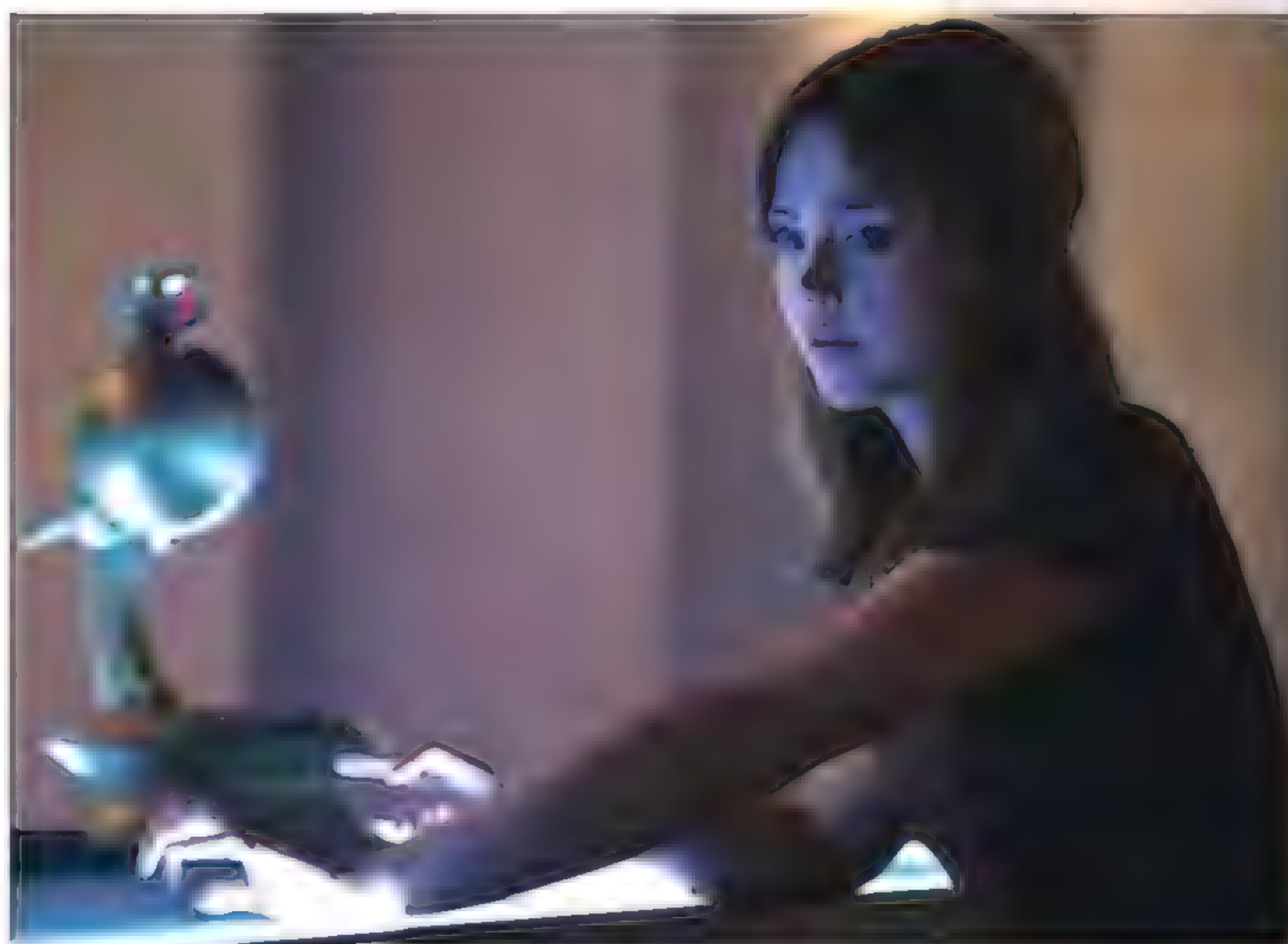
- By Wednesday 29 October, Jenna Coleman was in Los Angeles and attended the Vanity Fair and Burberry

BAFTA Britannia Awards at Chateau Marmont. A 1’04” extract of the Cybermen emerging from St Paul’s was released as the preview clip *Who’s Missy?* on Thursday 30 October. Preview copies of *Dark Water* for reviewers had had the revelation of Missy’s identity removed from them to retain the surprise. A 45” *Introduction to Dark Water* with comments from Peter Capaldi and Steven Moffat was released on Friday 31.

- Michelle Gomez was the subject of *Radio Times’ Watchlist* in the issue published on Tuesday 4 November, telling Claire Webb of Missy: “I like to think of her as Mary Poppins’ evil twin.” Images of the Doctor, Clara and Missy in the graveyard graced the *Saturday Choices* section in which Patrick Mulkern declared ‘kudos to Steven Moffat for... a gender reassignment for the Master’, and a shot of Missy and the Doctor in London emphasised the programme billing. The special preview of *Death in*

Left:
The *Radio Times* cover promoting the finale.

Below:
Is Clara really the Doctor?





Above: Clara says an emotional goodbye to Danny.

Heaven was held at 7pm that evening in the pop-up cinema at the National Museum of Wales.

- ▶ A 1'56" preview clip of *Doctor Who Extra* about the casting of Missy was made available, while a 1'04" preview clip of *Death in Heaven* itself was released on Friday 7 and saw Seb explaining to Danny about the Nethersphere. At 8.45am on Friday 7, Samuel Anderson could be seen chatting to Lorraine about the series finale on the ITV chat show. CBBC's *Blue Peter* offered a *Doctor Who Special* to young viewers at 4.30pm. Barney

Harwood, Lindsey Russell and Radzi Chinyanganya emerged from the TARDIS into a Dalek-filled studio to present the report on Danny Hargreaves' effects work on *Death in Heaven* and a look back at the strong bond between *Doctor Who* and *Blue Peter* including a repeat of the set visit from *Deep Breath*, an item about the online game *The Doctor and the Dalek*, plus repeats of the Brett Domino *Doctor Who* song video and Barney Harwood's performance at the *Doctor Who* Prom in 2013. Also in the news was a video which Peter Capaldi had recorded to comfort Thomas, a nine-year-old autistic boy after the death of his grandmother.

- ▶ Two videos were released on Saturday 8 November; *Samuel Anderson Uncut* offered 1'36" of behind-the-scenes moments with the series regular, while *Ingrid Oliver Talks Osgood* comprised 2'24" of comments about the actress' return to the series and how the UNIT scientist was "a little less timid than last year". The same day, *Doctor Who's* international appeal was emphasised in the programme *The Fifth Floor* on the BBC World Service on Saturday 8 November. The eight-minute report featured David Amanor talking to Alireza Vasefi who was the dubbing mixer and voice of the Doctor on the version carried by BBC Persia and also Mexican fan David Cuen, a BBC Social Media editor who recalled watching William Hartnell's Doctor in *Doctor Misterio* from 1968 to 1973. This item was later included on *Outlook Arts* from the same channel on Saturday 15 November.

Broadcast

Following the *Doctor Who* version of the BBC One 'Capes' ident and instructions from the continuity announcer to "Shut up! Shut up!", *Death in Heaven* was broadcast at 8.15pm on BBC One on Saturday 1 November; the opposition on ITV was the highly rated talent show *The X Factor*. Following the broadcast, clips of *Doctor Who* appeared in the BBC promotional item for 'A Lifetime of Original British Drama' and this was followed by an advert for the online game *The Doctor and the Dalek*. The 10'50" *Doctor Who Extra* for *Dark Water* was made available online and appeared on the BBC Red Button from 9pm that evening, looping at various times through to 3pm the following Friday; this featured comments from Chris Addison, Samuel Anderson, Michelle Gomez, Steven Moffat, Danny Hargreaves and Peter Capaldi.



Above: Clara's in for a terrible shock...

BBC Three repeated *Dark Water* at 7.30pm on Sunday 2 November to an audience of around 300,000. The episode's subject matter of death and cremation prompted several complaints to the BBC. The Corporation responded on Tuesday 4 November: '*Doctor Who* is a family drama with a long tradition of tackling some of the more fundamental questions about life and death. We were mindful of the themes explored... and are confident that they are appropriate in the context of the heightened sci-fi world of the show. The scene in which a character reveals 3W's unconventional theory about the afterlife was preceded by the same character warning the Doctor and Clara several times that what they were about to hear could be distressing. When the Doctor does hear these

Left: Cyberdanny strolls through the graveyard.





Right:
What is
Missy up to?

claims, he immediately pours scorn on them, dismissing them out of hand as a “con” and a “racket”. It transpires that he is correct, and the entire concept is revealed to be a scam perpetrated by Missy.’

- » A signed repeat of *Dark Water* was shown by BBC Two at 2.30am on Thursday 6 November and gained an audience of around 260,000.
- » In an extended hour-long slot and heralded by the TARDIS passing through the BBC One ‘Hippos’ ident, *Death in Heaven* concluded the current series of *Doctor Who* from 8pm on Saturday 8 November; again *The X*

Factor was the opposition on ITV. After the episode, a trailer for the festive Special ‘This Christmas’ was screened. The extended 14’15” *Doctor Who Extra* concerning *Death in Heaven* debuted on the Red Button at 8.55pm and was looped on the channel at various times to 9pm the following Friday. This featured behind-the-scenes material and comments from Steven Moffat, Michelle Gomez, Peter Capaldi, costume designer Howard Burden, Ingrid Oliver, Jemma Redgrave, Danny Hargreaves, Samuel Anderson and Jenna Coleman. *Death in Heaven* was then repeated at 7.15pm on Sunday evening on BBC Three, attracting an audience of around 220,000.

» On Tuesday 11 November, Michelle Gomez (who had been back in the US working on the HBO series *The Brink*) took part on Radio 5 Live's *Afternoon Edition*, commenting on the complaints lodged against the subject matter of *Dark Water*: "There were around five million viewers, I believe, and I think there were around about 100 complaints. Now that's not very many." That evening at 7pm, Steven Moffat and producer Nikki Wilson attended a special event at London's King's Place for the Royal Television Society: *Doctor Who – Anatomy of a Hit*. Chatting to Boyd Hilton, the duo appeared on stage with a Dalek and a Weeping Angel while other aliens wandered around the reception, and executive producer Brian Minchin, director Ben Wheatley and Rob Mayor of Millennium FX were also on hand to discuss their work in the 90-minute session. Questioned about the apparently falling ratings for the series, Steven Moffat responded: "The

figures are the same – they're just the same. If by 'ratings', you mean the number of people who watch the show... they are the same. The headline – boring though it is – is that they've barely changed since *Doctor Who* came back." This was reported by BBC News on Thursday 13 as *Steven Moffat plays down Doctor Who ratings fall*.

» The signed repeat of *Death in Heaven* appeared at 2.30am on BBC Two on Thursday 13 November to an audience of around 190,000. The series generated a lot of coverage on BBC One's *Points of View* at 3.45pm on Sunday 16 where Jeremy Vine commented of the audience "with loyalty comes a sense of ownership of the series". Brian Minchin responded to a variety of queries from viewers about the new Doctor's harsh attitude towards Clara, the development of the Master as Missy and comments about the late timeslot; viewer comments about various aspects of the series were mixed.

» Frank Skinner hosted a "dream panel" at the Ham Yard Hotel in Soho on Monday 17 when he got to chat to Peter Capaldi, Jenna Coleman, Steven Moffat, Michelle Gomez and Samuel Anderson. Michelle Gomez then featured on BBC Radio Scotland's *MacAulay and Co* at 11.10am the next morning, commenting that she had no idea if she would be back in the next series. That afternoon, Tom Bateman's tour of the TARDIS set with Steven Moffat from 2013 was included on *The 4 O'Clock Show*. The same day, in the *Feedback* section of *Radio Times*,

Left:
Missy
thoroughly
enjoying
getting
captured.





Above:
Two Time
Lords bonding.

Ryan Pollard of Marsden described the season finale as ‘the darkest and most grown-up *Doctor Who* there has ever been’ while Ian Morland of Warrington felt the show was ‘moving ever closer to the pure fantasy of Harry Potter and has less and less to do with “sci-fi”’.

▶ ‘We’re back at the end,’ wrote Graham Kibble-White in his review for *Doctor Who Magazine*. ‘The Doctor can’t

go home. Danny isn’t coming back, and Clara’s future appears grim. But underlying all of this... there’s still optimism. Fitting, really, that perhaps the most poignant idea we can take from this crazy, inventive, sometimes-weird season finale is the hope of life after death.’

▶ On Tuesday 15 and Wednesday 16 September 2015, around 700 cinemas across the USA took part in a RealD 3D screening of *Dark Water/Death in Heaven* organised by Fathom Events; this also offered the audience a chance to see *The Doctor’s Meditation* prequel for the new series and a video in which Wil Wheaton interviewed Peter Capaldi and Jenna Coleman.

▶ “By the end of the season, Moffat has kind of immortalised Danny Pink. That has definitely been my proudest moment ever, ever, *ever*,” commented Samuel Anderson in *Doctor Who Magazine*. And while it seemed Danny Pink was indeed dead, the fate of Missy seemed distinctly less certain. “Supervillains don’t die, do they?” noted Steven Moffat on *Doctor Who Extra*.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Dark Water	Saturday 1 November 2014	8.15pm-9pm	BBC One	46'23"	7.34M (16th)	85
Death in Heaven	Saturday 8 November 2014	8pm-9pm	BBC One	56'39"	7.60M (14th)	83

REPEAT TRANSMISSION

Dark Water	Thursday 6 November 2014	2.30am-3.15am ¹	BBC Two	46'23"	0.26M (n/a)	n/a
Death in Heaven	Thursday 13 November 2014	2.30am-3.30am ¹	BBC Two	56'39"	0.19M (n/a)	n/a

¹ Signed repeat

Merchandise



The DVD and Blu-ray release of *Doctor Who: The Complete Eighth Series* from BBC Worldwide on Monday 24 November 2014 included both *Dark Water* and *Death in Heaven* plus their corresponding editions of *Doctor Who Extra*. *The Complete Eighth Series* was also available (with exclusive packaging) via BBC Shop. This release came with six exclusive art cards featuring images from the 2014 series. One of these was an image of Missy and the Doctor standing in front of the Cybermen coming down the steps of St Paul's Cathedral.

Art prints by Stuart Manning inspired by both episodes were made available from Big Chief Studios in November 2014.

Twelve cues from the two episodes were included on Silva Screen's triple-CD *Doctor Who: Series 8: Original Television Soundtrack* released in May 2015. The tracks were: *Throw Away the Key*, *Browsing*, *They Walk Among Us*, *There Is No Clara Oswald*, *Missy and Her Boys*, *A Good Man*, *An Incredible Liar*, *Freefall*, *I Need to Know*, *Missy's Theme – Extended*, *Missy's Gift* and *(The Majestic Tale of) An Idiot with a Box*.

Warlord Games issued a *Missy & The Cybermen* Expansion Set to their *Doctor Who* game in May 2017. ■



Far left: Art prints by Stuart Manning inspired by *Dark Water* and *Death in Heaven*.

Left: Warlord Games' Expansion Set.

'THE FATE OF MISSY SEEMED
DISTINCTLY LESS CERTAIN.'

Cast and credits

CAST

Peter Capaldi.....The Doctor
Jenna Coleman.....Clara

with

Samuel Anderson.....Danny
Michelle Gomez.....Missy
Joan Blackham.....Woman [1]
Sheila Reid.....Gran [1]
Chris Addison.....Seb
Andrew Leung.....Dr Chang [1]
Ingrid Oliver.....Osgood [2]
Jemma Redgrave.....Kate Lethbridge-Stewart [2]
Sanjeev Bhaskar.....Colonel Ahmed [2]
Antonio Bourouphael.....Boy¹
Shane Keogh-Grenade.....Teenage Boy [2]
Katie Bignell.....Teenage Girl [2]
James Pearce.....Graham [2]
Jeremiah Krage.....Cyberman

Nigel Betts.....Mr Armitage [1]
Nicholas Briggs.....Voice of the Cybermen [2]²
Nick Frost.....Santa Claus [2]³

¹ Credited as Antonio Bourouphael on *Death in Heaven*

² Also credited for *Dark Water* by *Radio Times*

³ Uncredited in *Radio Times*

Radio Times also erroneously credited Fleming Bradley Ford as appearing in *Dark Water*

UNCREDITED

Hazel May Denton, Oscar Sibanda, Clarissa Etienne, Michael Britton-Jones, Emily Saivoiye, Isoken Omusi-Ehue, Stuart Boston, Steve Grant, Eugene Henderson, Chris Wilkinson, Yuan Huang, Laura McGreevey, Alison Lancelott, Jane Richardson.....Passers-by [Accident]
Ben Rimell, Jed Darlington-Roberts.....Teenagers with Skateboards
Louise Brignonoe, Colin Webb.....Taxi Drivers
Eyup Aydin, Francesca Peets, Cynthia Newman, Paula Cowling, Kirsty Marr, Carl Iles, David Stacey, Caron Reidy, Jamie McKee, Tom Mulvaney.....Drivers with cars
Nicole Griffiths, Thomas Austin.....Teenagers with BMXs
Essop Merrick.....Double for Danny
Tim Reid, Scott Stevenson.....Police Drivers
Drew Youngsam, Courtney Taylor, Anne Lyken-Garner, Nina Takel.....Police
Alex Gardener.....Paramedic Driver
Lynsey Shewring.....Paramedic
Steve Phelps.....Hand Double for The Doctor
Steve Thomas, Aron Humphries.....Soldiers
Shabir Ali, Mahoob Ahmed.....Taliban
Matthew Doman, Simon Carew, Martin Challinor, Steve Lathwell, Toby Ratray.....Cyberman

Left:

Director Rachel Talalay chats to Peter Capaldi.



Peter Alberti, Stephen Corrett, Daniel Chin, Phil Jackson, Yinka Ariwoola, Andrew Akomaning, Waseem Younas, Jaden Sidhu, Tino Clarke, Sam James Lewis, James Smith, Joyia Fitch, Miry Mayer, Christina Hardy, Emma Hallinan, Dahro Donovan, Astrid Fadare, Elmyra Jean, Danielle Duncan-Rosembert, Amber Armitage, Jacqueline Hirzel, Emily Grace Black, George Bennett, Lilly Bennett, Margot Edwards, Austin Burrows, Zelia Taitt, Robert Smith, Joseph Railton Passers-by [St Paul's]
Joey Goodman Teenage Boy
Lucy Harvey Teenage Girl
Justin Beaver, Andrew Cross, Peter Guiney, Jon Davey, Chester Durrant, Dale Henry, Essop Merrik, Richard Parry, Michael Houghton, Iestyn Jones, Marcus Elliott.....
..... Male UNIT Soldiers
Yvonne Gordon, Johnannah Johnson, Victoria Thomas, Ayiasha Harfoot, Victoria George-Veale..... Female UNIT Soldiers
Michelle Bland, Susan Fullbrook, Katie Griffiths, Lara Hall, Nicola Wilson, Scarlett Norton, Natasha Nicholson, Daryl Matthews, Jake O'Drsicoll, Bradley Anthony, Timothy Depaul, Emma Jason, Lekan Latinwo, Syed Tarek Ahmed, Stuart Matthews, Calvin Clark, Joseph Roberts, Darren Clarke, Amii Josephina, Willa Lowndes, Sophie Harvey
..... Civillian UNIT Soldiers
Hi Chu Yap, Jennie Perera..... Chinese Lady⁴
Rachelle Lynne, Barbara Foster, Joel Hodge, Yuk Man, Jennifer Mullen .. Passers-by [Cemetery]⁴
Israr Azam, Nicholas Mayer, Rhod Walls, Kiran Sharma, Lucy Scarfe, Lucy Stevens
..... Passers-by [London Street]
Denzie Phipps Medical Officer
Patricia Dichler, Paul Murphy, Howard Howell, Kathryn Edwards
..... Ahmed's Senior Military Types
Sarah Mairwen Blyth, Ousman Cham, Ashley Collins, Andrew Steele
..... Boiler-suited Technicians



Nigel Mani Range Rover Driver
Matt Pattenden Crane Operator
Patricia Dichler UNIT Personnel in White Coat
Adrian Miles Rosser UNIT Personnel in Suit
Dena Davies, Ally Curry, Ben Thomas, Yousef Bakshi, Abbi James, Danica Griffiths, Josh Rupensinghe, Caitlin Nadhal, Joseph Raikes, Sharon Obi Children
Belinda McGinley
..... Stunt Double for Kate Lethbridge-Stewart
Rob Pavey Stunt Double for The Doctor
Nellie Burroughes Stunt Double for Missy
Christian Chef
Rocio Waitress
Peter Ford, Daisuke Miura, Leena Mooneeram, Daniel Murray, Anneliese Murray, Danielle Grimas, Rhian Clark, Ian Hawkins Café Customers

⁴ Not in finished programme

CREDITS

Written by Steven Moffat
Producer: Peter Bennett



Cast and credits

Director: Rachel Talalay
 [uncredited: 2nd unit: Paul Wilmshurst [2]]
 Stunt Coordinators: Crispin Layfield [2],
 Jo McLaren [2]
 Stunt Performers: Rob Pavey [2],
 Belinda McGinley [2], Nellie Burroughes [2]
 1st Assistant Director: Simon Morris
 2nd Assistant Director: James DeHaviland
 3rd Assistant Director: Danielle Richards
 [uncredited: Gareth Jones, Medyr Llewelyn [2]]
 Assistant Directors: Gareth Jones, Chris Thomas
 [uncredited: Rhodri Wyn Davies, Medyr Llewelyn
 [1], Bedwyr Gullidge, Aaron Lloyd, Michael
 Williams, James Cleave, Rhun Llewelyn [2],
 Nick Goolding [2]]
 Unit Drivers: Sean Evans, Kyle Davies
 Location Manager: Iestyn Hampson-Jones
 [uncredited: Iwan Roberts [2]]
 Unit Manager: Nick Clark
 Production Coordinator: Adam Knopf
 Assistant Production Coordinator: Sandra Cosfeld
 Production Assistants: Matthew Jones, Katie Player
 Assistant Accountant: Bethan Griffiths
 Art Department Accountant: Maria Hurley

Script Supervisor: Steve Walker
 [uncredited: Angela Godfrey [2]]
 Script Editor: David P Davis
 Camera Operator: Mark McQuoid
 [uncredited: Stuart Biddlecombe, Ali Upcraft [1];
 2nd unit: Joe Bullen [1]]
 Focus Pullers: Jonathan Vidgen, Jason Oxley
 [uncredited: Ross Pimlott [1], Jason Oxley,
 Jason Cuddy, Aled Jenkins [2], Paul Andrew [2],
 Julius Ogden [2]; 2nd unit: Luke Jefferson [1];
 3rd unit: Neil Brown]
 Grip: John Robinson [uncredited: Richie Holt,
 Gary Sheppard [2]; splinter unit: Dave Clark [1]]
 Camera Assistants: Cai Thompson, Katy Kardasz,
 Tom Rowe [uncredited: Hannah McKimm,
 Dan Alexander, James Brown, Elliot Hale [2],
 Sarah Jones [2], Ali Upcraft [2]; 2nd unit:
 Sarah Jones [1]; 3rd unit: Dan Toomer]
 Assistant Grip: Sean Cronin
 [uncredited: Gareth Robinson, Ellis Wyn Jones;
 splinter unit: Vis Sopjani [2]]
 Sound Maintenance Engineers: Tam Shoring,
 Christopher Goding [uncredited: James Parry [2],
 Daf Parry [2]]
 Gaffer: Mark Hutchings
 Best Boy: Stephen Slocombe
 Electricians: Gafin Riley, Andy Gardiner, Bob Milton,
 Gareth Sheldon, Garry Owen [1; uncredited on 2]
 [uncredited: Jeremy Middleton]
 Supervising Art Director: Paul Spiggs
 Art Director: Vicki Stevenson
 [uncredited: Sian Hughes]
 Stand by Art Director: Jim McCallum
 [uncredited: Ian Davies, Sian M Hughes [2]]
 Set Decorator: Adrian Anscombe
 Production Buyer: Helen O'Leary
 Prop Buyers: May Johnson, Vicki Male
 Draughtsperson: Kartik Nagar
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Ian Davies
 Set Dressers: Jayne Davies, Scott Howe,
 Jamie Farrell
 Storeman: Jamie Southcott
 Assistant Storeman: Ryan Milton

Left:
 Steven Moffat
 with Jenna
 Coleman.



Above:
Stand-by
for action.

Concept Artist: Chris Lees
Graphic Artist: Christina Tom
Standby Carpenter: Paul Jones
Standby Rigger: Bryan Griffiths
[uncredited: Ian Redmond]
Practical Electrician: Christian Davies
Props Makers: Alan Hardy, Jamie Thomas
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Carpenters: John Sinnott, Chris Daniels,
Lawrie Ferry, Matt Ferry, Julian Tucker, Mark
Painter, Joe Painter, Tim Burke [1]
Head Scenic Artist: Clive Clarke
Scenic Painters: Steve Nelms, Matt Weston
Construction Driver: Jonathan Tylke
Assistant Costume Designer: Carly Griffith
Costume Supervisor: Melissa Cook
Costume Assistants: Michelle McGrath,
Gemma Evans, Charlotte Bestwick, Amy Riley [1]
[uncredited: Tom Hopkins, Jill Blundell [2]]
Make-up Supervisor: Emma Cowen
Make-up Artists: Amy Riley, Ann Marie Williams
[uncredited: Dawn Thatcher, Bethan Jones,
Steve Williams [2]]
Unit Medic: Glyn Evans

Casting Associate: Alice Purser
Assistant Editors: Katrina Aust, Will Burgess,
Joshua Williams [2]
VFX Editor: Dan Rawlings
Post Production Coordinator: Samantha Price
Dubbing Mixer: Tim Ricketts
ADR Editor: Matthew Cox
Dialogue Editor: Darran Clement
Effects Editors: Harry Barnes, Helen Dickson [2]
Foley Editor: Jamie Talbutt
Graphics: BBC Wales Graphics
Title Concept: Billy Hanshaw
Online Editor: Geraint Pari Huws
Colourist: Gareth Spensley
Conducted & Orchestrated By Ben Foster
Mixed By: Jake Jackson
Recorded By Gerry O'Riordan
Original Theme Music: Ron Grainer
The Cybermen Created by
Kit Pedler and Gerry Davis
With Thanks to the
BBC National Orchestra of Wales
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Post Production Supervisor: Nerys Davies
Production Accountant: Jeff Dunn
Sound Recordist: Deian Llŷr Humphreys
[uncredited: Tim Surrey, Jon Thomas,
Gareth Meirion Thomas [2]]
Costume Designer: Howard Burden
Make-up Designer: Claire Pritchard-Jones
Music: Murray Gold
Visual Effects: Milk, BBC Wales VFX
Special Effects: Real SFX
Prosthetics Millennium FX
Editor: Will Oswald
Production Designer: Michael Pickwood
Director of Photography: Rory Taylor
[uncredited: Stuart Biddlecombe]
Line Producer: Tracie Simpson
Executive Producers: Steven Moffat, Brian Minchin
BBC Cymru Wales
Drama Production
bbc.co.uk/doctorwho
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Profile

MICHELLE GOMEZ

Missy

Possibly fated to take a prominent role in *Doctor Who*, given her birthdate of 23 November, Gomez was born in 1966 in Glasgow. Her Portuguese father Tony came from Montserrat to study at Fettes College, Edinburgh where, as a budding photographer, he met model May. He later worked for a carpet manufacturer while Gomez's mother ran a modelling agency. Michelle had two older brothers and a twin, Derek.

She wanted to act after seeing *Kiss Me Kate* at Glasgow's King's Theatre aged seven, and was also inspired by slapstick TV comedienne Marti Caine. While attending Shawlands Academy from 1978-83, she also joined the junior section of the Royal Scottish Academy of Music and Drama. Despite this affiliation she was twice rejected from drama school, instead briefly studying to be a drama teacher while waitressing and becoming involved in theatre productions.

Her TV debut came in single drama *First and Last*, aired 12 December 1989, and she also had a bit part in Glasgow-based detective series *Taggart*, playing a hairdresser in 1992. Further TV



included *The Tales of Para-Handy* (1994), *The Bill* (1996/8) and another *Taggart* (1999).

On stage she won plaudits in a theatre production of Irvine Welsh's *Trainspotting* (1995), first at Glasgow Citizen's then in London, and went on to the movie of Welsh's short stories *The Acid House* (1998). Much later she appeared in *Trainspotting* TV quasi-sequel *Wedding Belles* (2007).

Spotted in Edinburgh Festival play *Abandonment* (2000, Traverse) by the writer of Channel Four's dark sitcom *The Book Group* (2002/3), Gomez was cast as footballer's wife Janice McCann and was soon starring in several TV comedies. Most famously she was staff liaison officer Sue White in surreal medical comedy *Green Wing* (2004-7), but also played Michelle in Simon Nye's *Carrie and Barry* (2004/5), WPC Sally Bobbins in *Feel the Force* (2006) and, later, Isobel Pickwell in BBC Three school sitcom *Bad Education* (2012/13).

TV supporting roles include *Rebus* (2001), *My Family* (2002), *Ready When You Are Mr McGill* (2003), *Manchild* (2003), *Murder in Suburbia* (2005) and *Oliver Twist* (2007).

Gomez's first appearance in the *Doctor Who* universe was as Jevvan in the Seventh Doctor audio drama *Valhalla* (2007).

On stage she starred in *Boeing Boeing* (2007, Comedy Theatre, London) and as Katherine in *The Taming of the Shrew*, 2008/9 (Stratford/Novello Theatre) for the RSC.

Married to *Coupling* star Jack Davenport since 2000, this provided an obvious link to *Coupling* creator and *Doctor Who* showrunner Steven Moffat. Gomez had turned down another part in *Doctor Who*, as she was busy playing everyone from Margaret Thatcher to Mary Queen of Scots in *Psychobitches* (2013/14). She wrote to Moffat regretfully, saying: 'If you ever have a part for a razor-cheekboned villainess, I'm your man.' So when Moffat toyed with the idea of making the Master female, he




knew who to call. Gomez was glimpsed as the mysterious Missy throughout the 2014 series, appearing in episodes from *Deep Breath* [2014 – see Volume 76] before being revealed as the Master in *Dark Water*.

She told *Doctor Who Magazine's* Benjamin Cook in 2014: "I love that *Doctor Who* has made that leap, that crossing, that switch of genders," adding, "and it felt effortless".

Missy returned in *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80], before appearing in the latter half of the 2017 series, having been imprisoned in the Doctor's vault. Missy apparently died in a mutual murder with her previous incarnation (John Simm) in finale *World Enough and Time/The Doctor Falls* [2017].

With Gomez leaving the show along with Moffat and Capaldi, Missy's popularity almost certainly paved the way for the casting of Jodie Whittaker as the Doctor.

Gomez appeared in political satire *The Brink* (2015), Batman prequel *Gotham* (2015/16) and fashion drama *The Collection* (2016). Since 2015, she has starred as a straight-talking agony aunt in online monologues *Heather's American Medicine*.

She and her husband settled in New York with their son Harry, born 2010. 

Right:
As Mrs
Sowerberry
in *Oliver Twist*
in 2007.

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